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SCULPTING | PAINTING | DISPLAYING

#48

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FPM
FIGURE PAINTER MAGAZINE

insight interview

Antonio Leveque

REVIEWS FROM

Black Sun Miniatures
Mirico Collectables
Kimera Models
BrokenToad
HeraModels
Nutsplanet
RP Models

PLUS WE LOOK AT

Lifecolor
Uniform Paints

Green Stuff World
Metallic Colour Shift Paints

AK Interactive
Flesh and Skin Paint and Book

Arsies Studio
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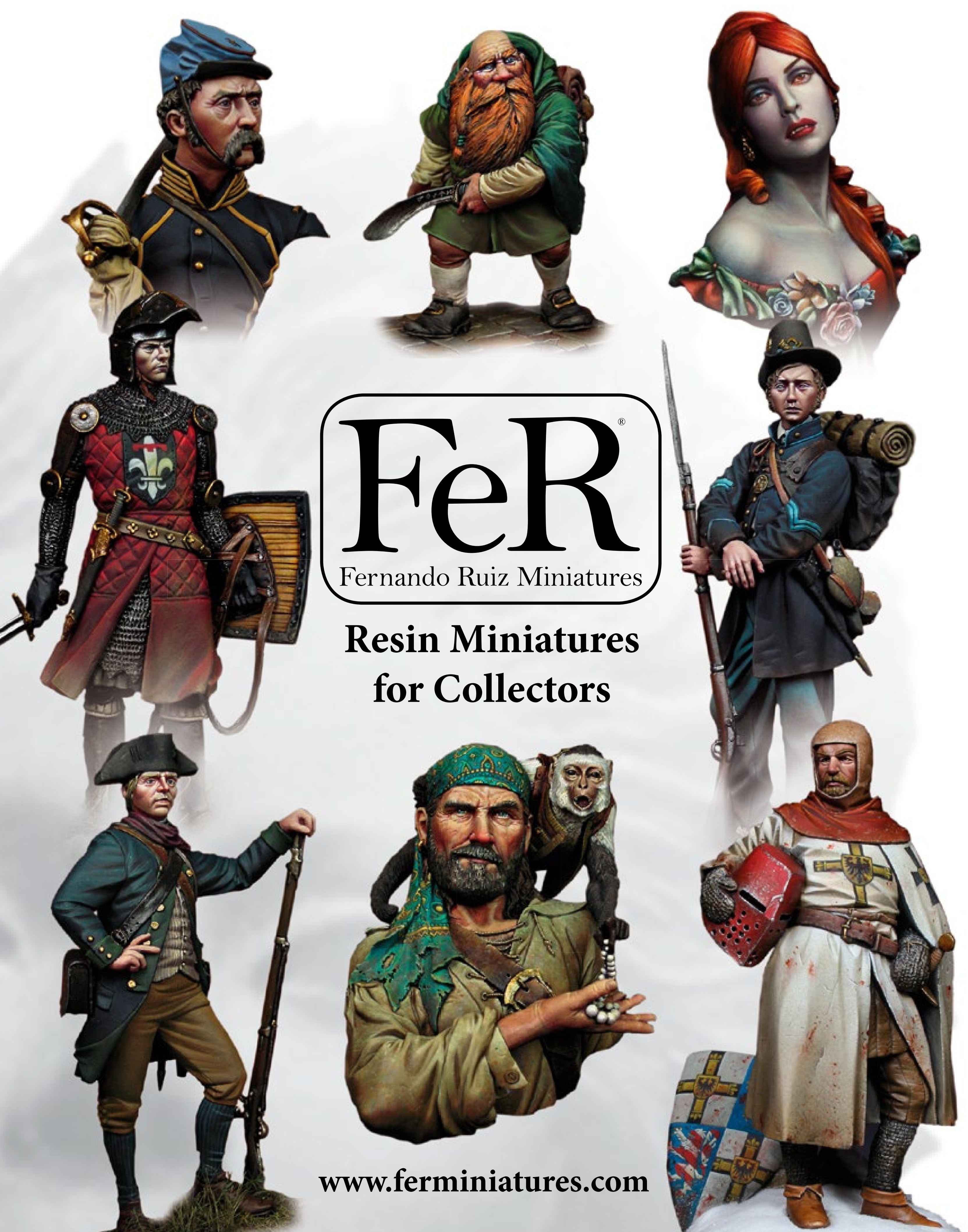

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Robert Blaha
Matty Pearce
Normski

Welcome to this issue of Figure Painter Magazine.

Issue 48 would usually be our birthday, but with recent release dates a bit all over the place, we have decided to postpone any celebrations until issue 50, so expect big things for that. You'll also notice that we've had to increase the price of FPM to £1.50; we still think this is great value, but our running costs have increased so we have also had to up the price. We do have a post about this on our Facebook page, so if you'd like your say, head over there and comment.

Moving on to this issue, we have some really cool content. We start off with an Insight interview with a true miniature artist, **Antonio Leveque**, who I've want to get into the magazine for quite some time. **Davide Rainone** finally managed to pin him down. We also have two brilliant full tutorials from **Luke Wilson** and **Krzysztof Kobalczyk** and some smaller 'How To's' from myself and **Terry Cowell** when we take a look at some new paints. Also in this issue, we take a look at a diorama that was first seen back in 2012 and one of my all-time favourite pieces - 'Frutti Di Mare' by **Robert Blaha**.

Anyway, I hope you enjoy this issue, I think it's one of our best. ☺

Shane Rozzell, Chief Editor.

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INITIATIVE MAGAZINE

your voice in miniature gaming

letop gaming
INITIATIVE
ARISTEIA
Rage Craft Studio • Death Guard • Re
GAMEZONE
by Norms
ARISTEIA!
A!
CO
ARI
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15

175 years into the future, Humankind has reached the stars. As the hyperpowers vie for influence in the shadows, citizens use their permanent connection to Maya, the interplanetary data network, to revel in a bespoke deluge of thrills. Of course, no form of entertainment is as sought after as Aristeia!, the Human Sphere's favourite extreme blood sport.

Aristeia! is the new sports game by Corvus Belli that allows two players to take the role of a competition team manager in the greatest visual show of the Human Sphere.

Initiative is a monthly magazine dedicated to miniature tabletop gaming. £1.30

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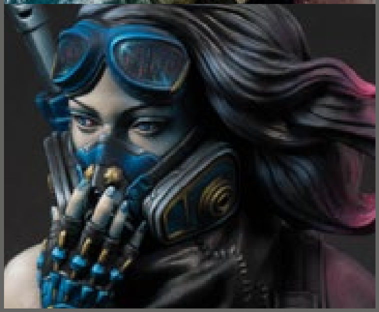

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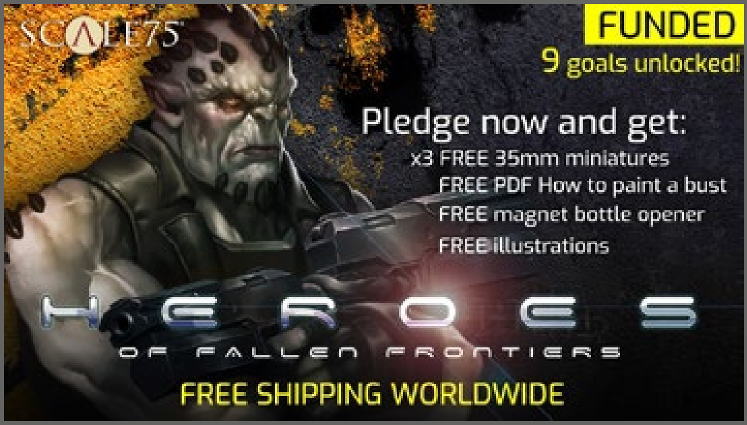
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OF FALLEN FRONTIERS
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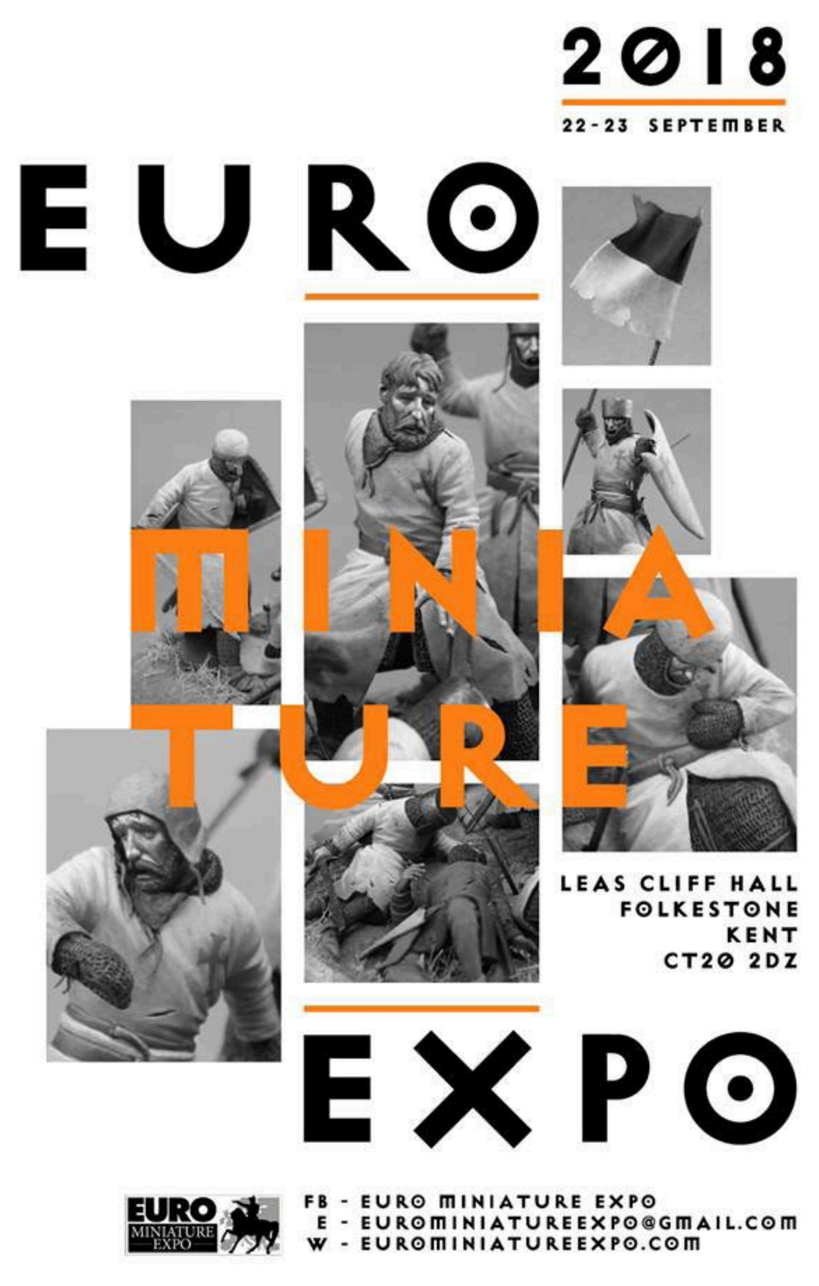
It's been several years since Scale75 released their first game Fallen Frontiers, so they have decided to do something a little different by producing 1/12th scale busts of their most important characters. Scale75 decided to take this to Kickstarter. As of writing this, there are still several days to go, so if you back it now you can grab some really cool stuff, since most of the stretch goals have been unlocked. For more details on this, head over to their KS page by clicking here.

The Show Figures presents 'Into the Forest', a figure collection made by Moi Martos coming to Kickstarter on the 18th of April. It contains 5 high-quality new school resin busts and statues with very neat details. These miniatures (scale1:7) are perfect for collectors.

From the depths of the forest, we have the pleasure to present to you fantastic and unique creatures. Brought from a place where magic is necessary to survive, and everyone imposes the law in its own way in its territory--spells, black magic, voodoo, and potions. 5 of these creatures could be yours! In this Kickstarter, you'll also find lots of extras and stretch goals. For more information on this, you can follow them on Facebook or head to their website.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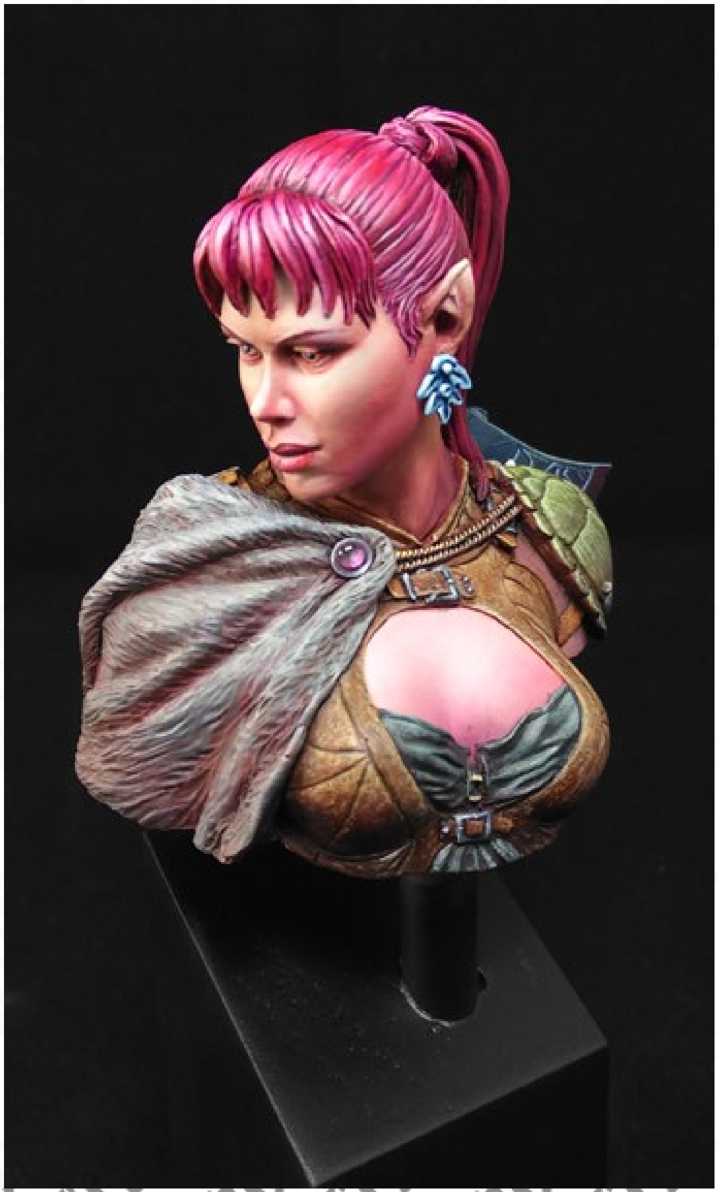
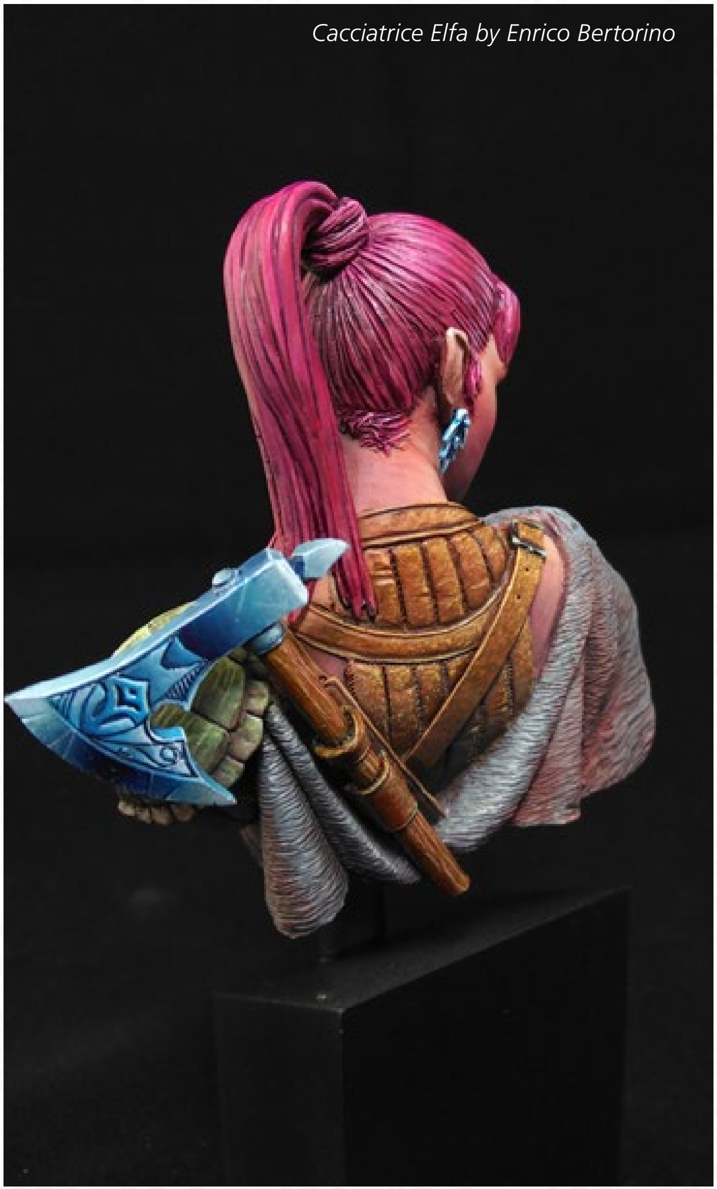
PAINTING COMPETITION

in collaboration with

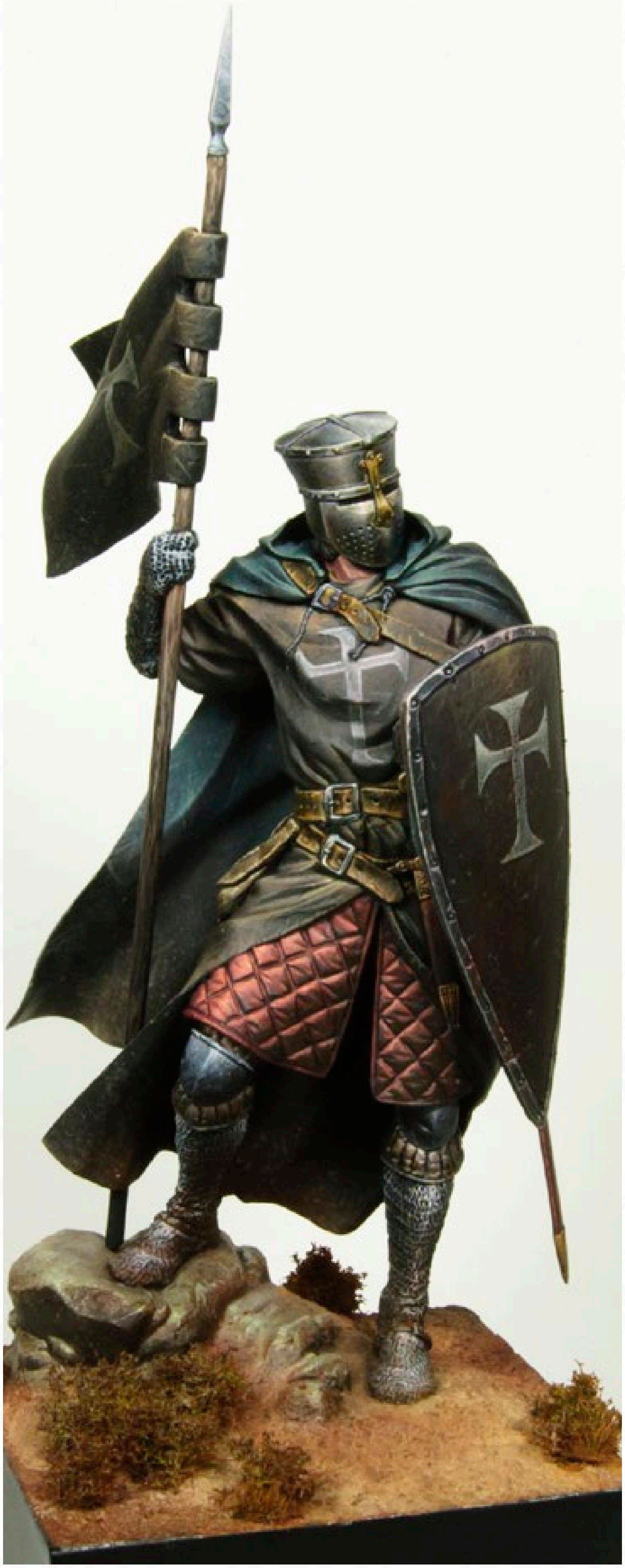
Pegaso Models

We thought it was about time to have an update on what people are painting for this amazing contest. If you fancy winning some great prizes, there is still time to enter. Full rules are in issue 44.

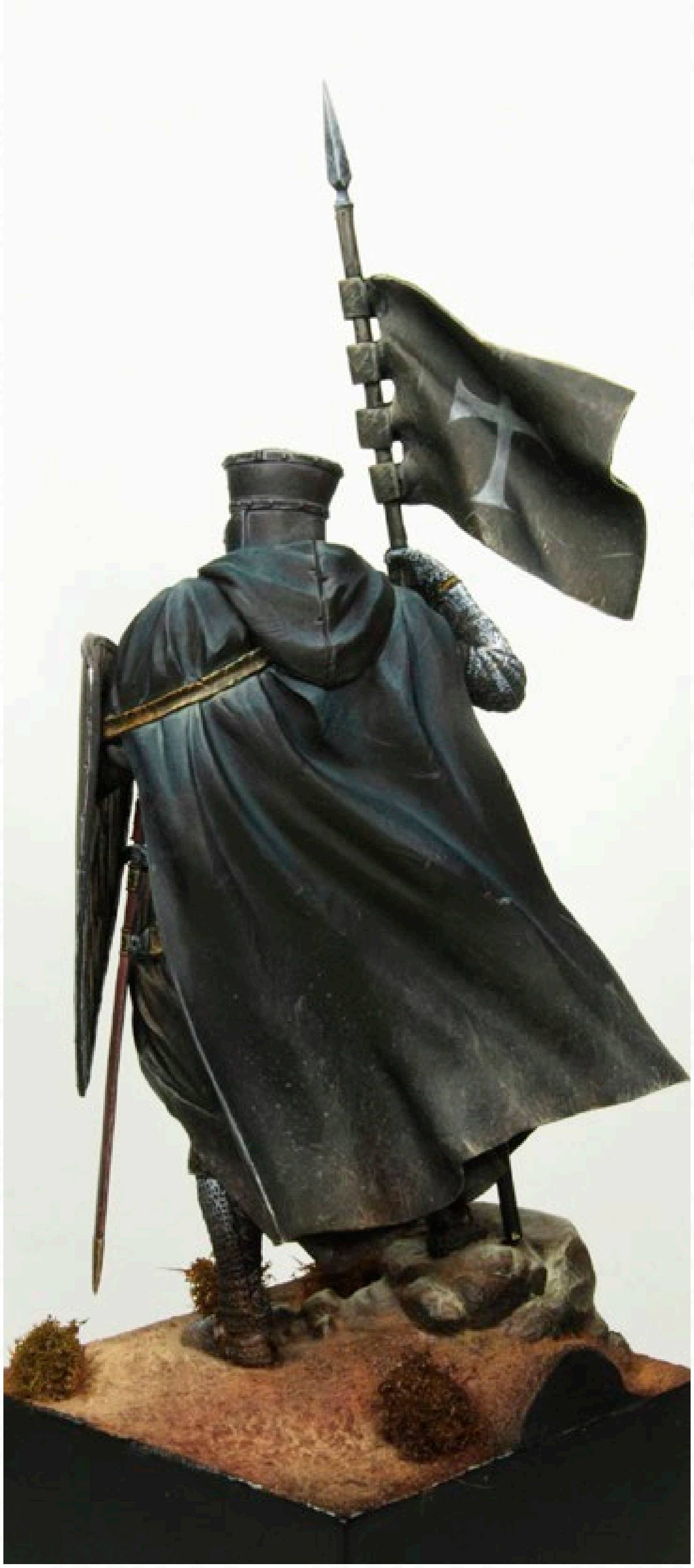




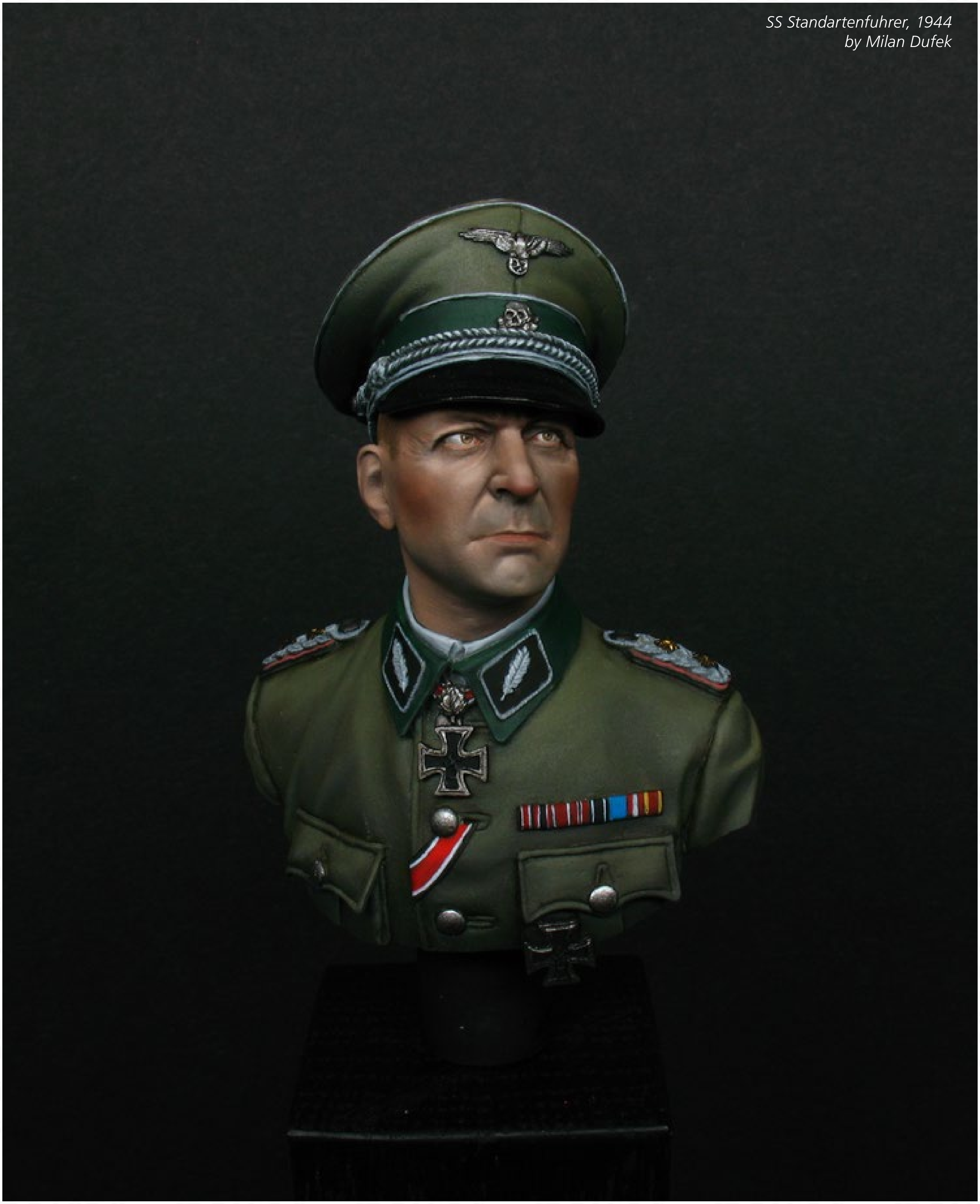
Cacciatrice Elfa by Enrico Bertorino



Cavaliere Ospitaliere by Arnau Lazaro Azcarate



English Civil War 1648
by Angelo Amorese



SS Standartenfuhrer, 1944
by Milan Dufek

Tarathiel
by Donald Johansson

MrBLACK
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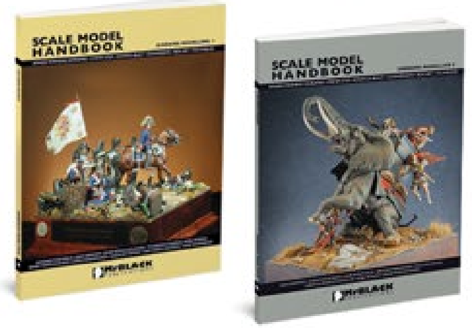

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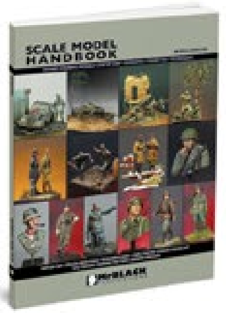

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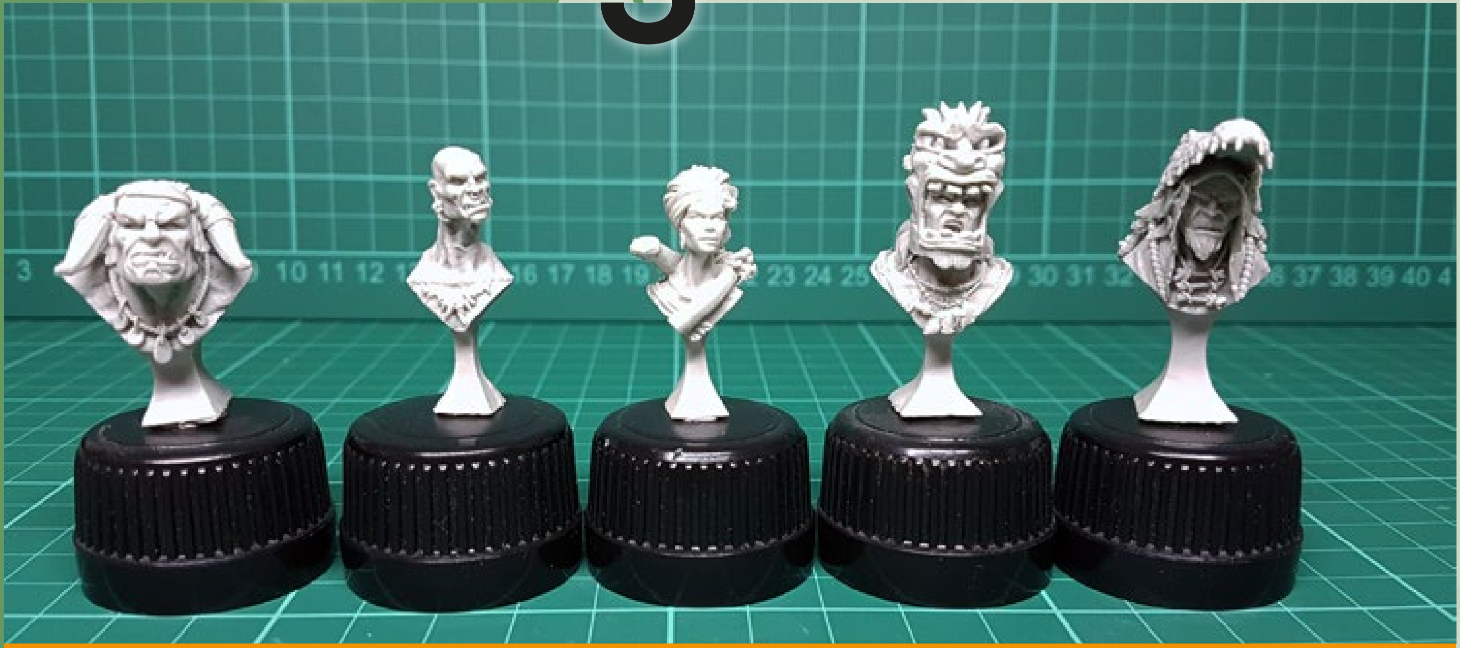


BrokenToad's Lost Tribe

By Luke Wilson

Lost Tribe
5 Miniature Resin Model Busts
BROKENTOAD
RESIN CAST

This is the second set of transition busts by **BrokenToad** (BT). Being a massive Alice in Wonderland fan, I eagerly purchased the first set and was very impressed, so I was looking forward to these, too. They come in exactly the same packaging as the first set just with different graphics, so a nice consistency there. This set is called Lost Tribe, and as you would imagine have a junglesque theme running through them.

So – let's look at what you get. Firstly, you will see 5 small cards with some rather funky drawings on them of the characters in the box, done by Lauren Westwood. BrokenToad tells me these were sketched after the sculpts were done. Not only does it give you their names, but also tells you what they are, which to me gives a help in maybe how to paint them if you were at a bit of a loss for ideas. Kudos there, indeed.

We have Maguk the Hunter, Pirocu who is called a skinner, Nainita the priestess, Sepi Ruc the chief and the tribe's elder, Karowai. These were all sculpted beautifully by **Valentin Ammon Zak**, who with chats with BT, came up with the concepts and got to work producing what we see here.

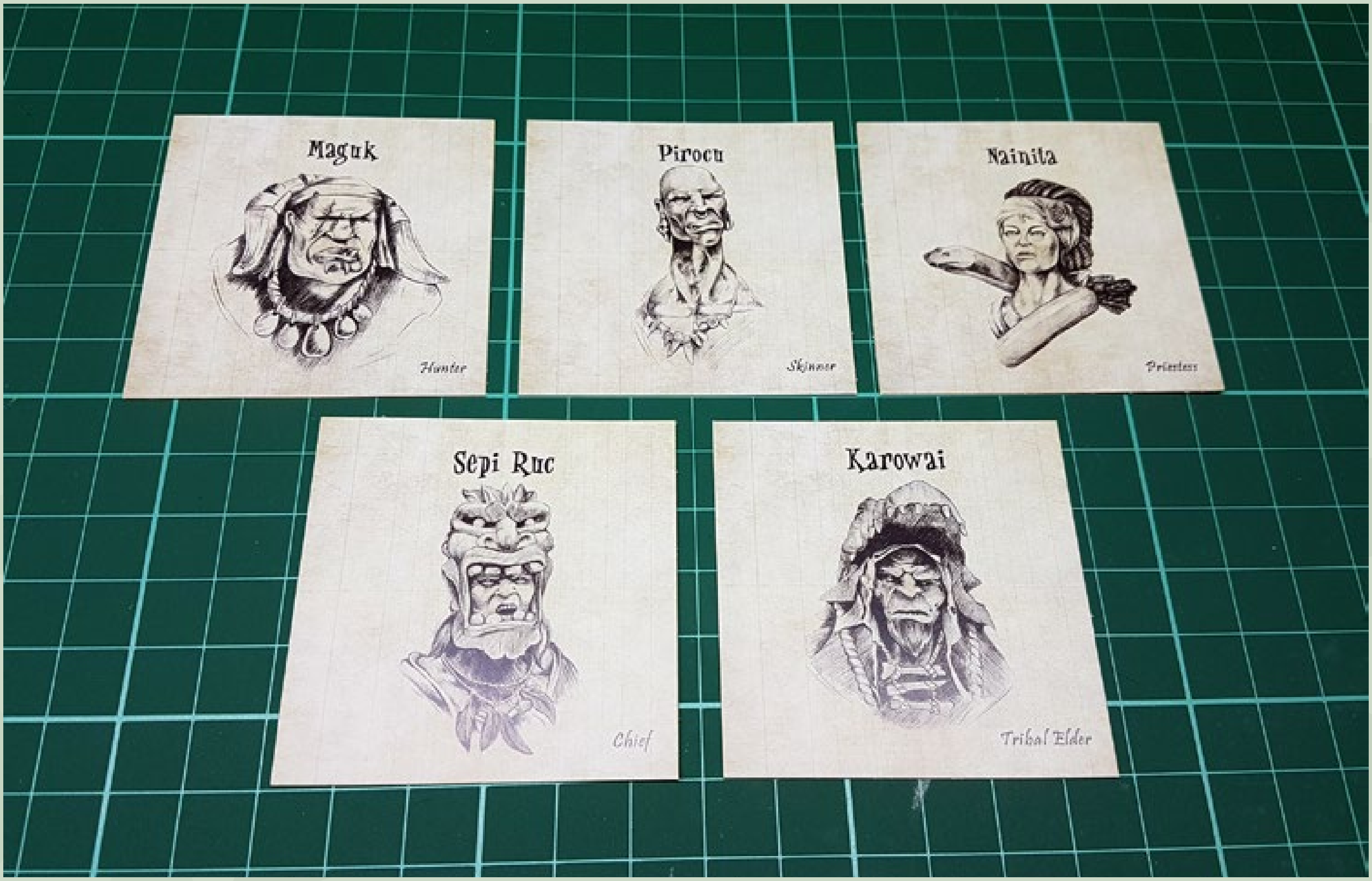
Now let's look at these busts a bit more closely.

Details

Price:	£40/€45/$54
Scale:	1/24 40mm – 50mm
Material:	Resin

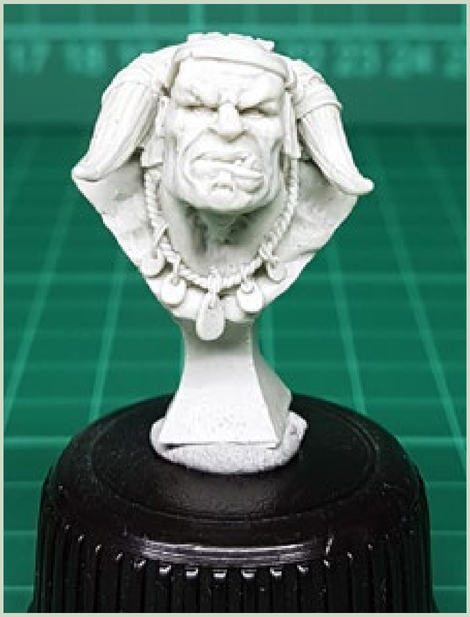
Available from

www.brokentoad.co.uk


Maguk
Hunter
Pirocu
Skinner
Nainita
Priestess
Sepi Ruc
Chief
Karowai
Tribal Elder

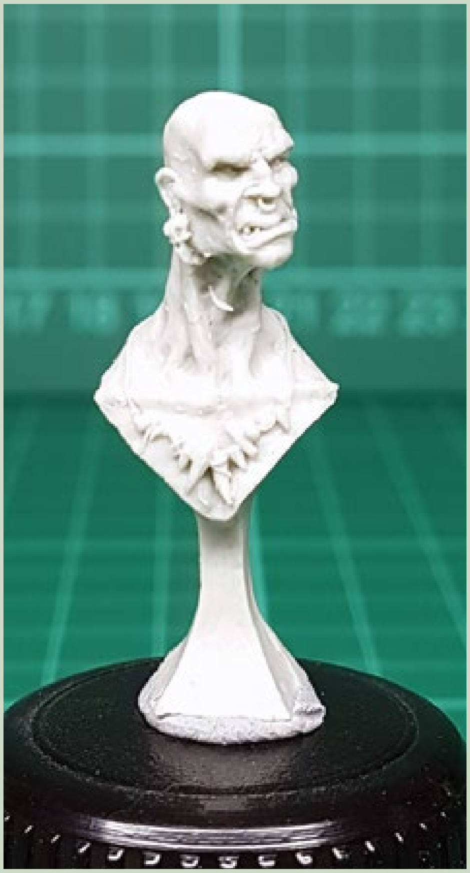
Maguk

Looking over him he is very cleanly cast, with some great features and has an almost ogre type look to his brutish face.



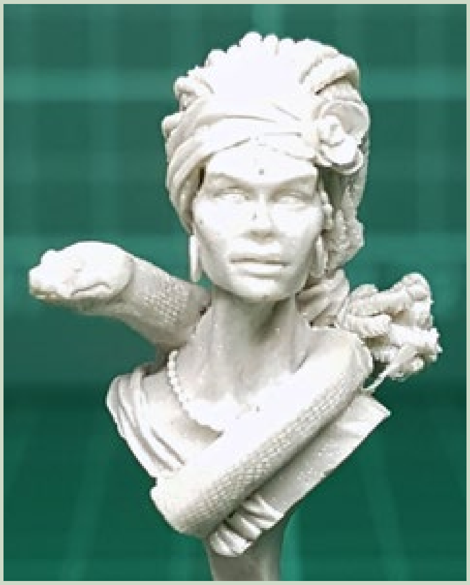
Pirocu

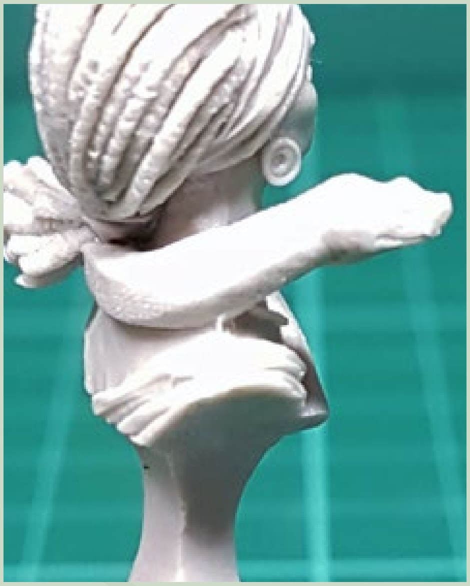
This is a strange looking fellow; he seems to be smaller than the other male busts and I have to be honest and say from a personal point of view this one is my least favourite. His neck seems a little too long to me but isn't any less well detailed and sculpted. There is again little to no cleaning needed on this.



Nainita

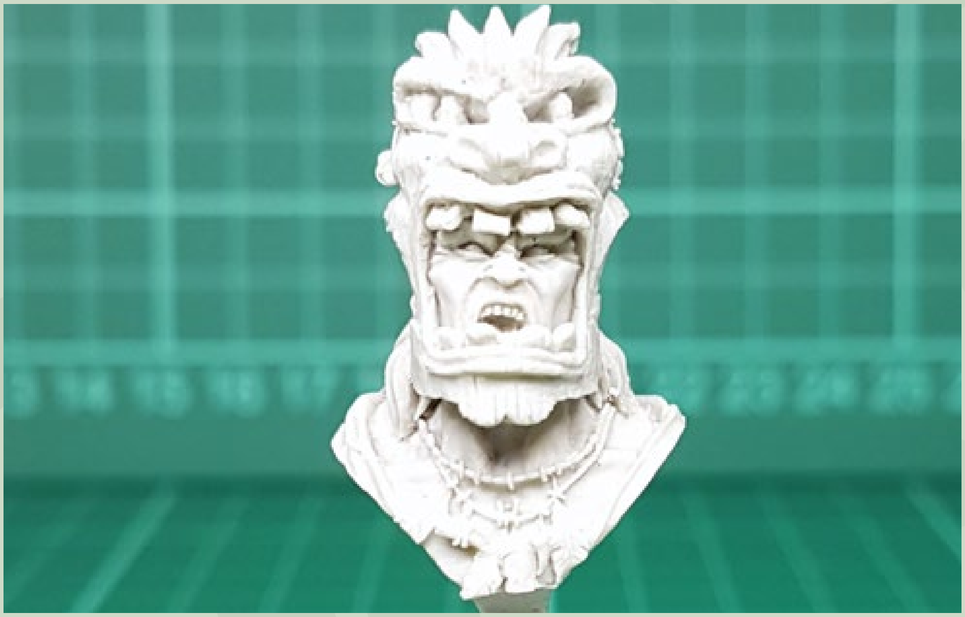
The first thing I noticed about her was not the snake, but her fantastically sculpted braided hair. So very often even in the larger scale busts these can end up looking like sausages stuck to the head, but these look exactly like they are meant to. Then, of course, I must mention her snake. I like the fact it's almost smooth and not heavily scaled, leaving more scope for what type of snake you make it, as some snakes' scales just aren't very obvious, and too often the scales can look too heavy. She is a very delicate visual.





Sepi Ruc

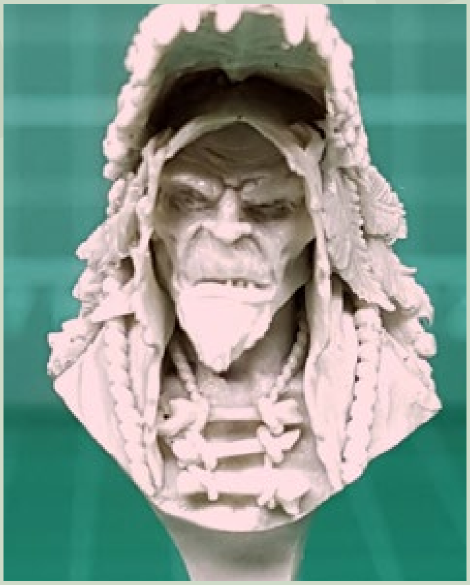
Now, onto my favourite bust form the set. This guy, to me, has an almost Aztec feel to him with his variation of a ritual mask with its very tiny trinkets adorning it – and him screaming out from within the mask.

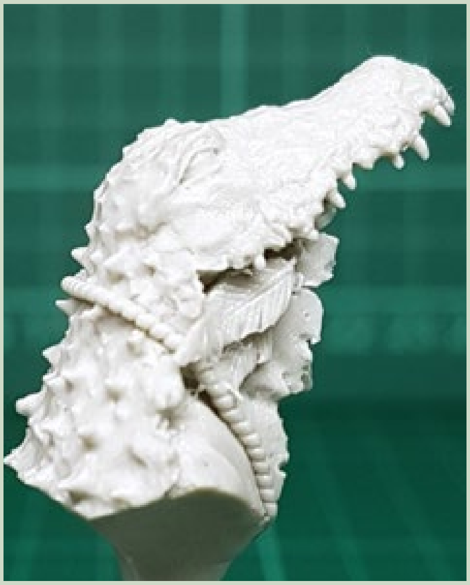


Karowai the Elder

Last, but by no means least, we have Karowai the Elder. He has a shaman feel to him with his cowled, wisened look and crocodilian head dress. Like the others, he has no prep work required and knowing that BT doesn't use any release agents in their casting, as it's all done in house, you can get to painting right out of the box.

I find myself being able to do nothing else but highly recommend these. Like the last set, these are a perfect scale to move from gaming figures or even the 75mm figures and jump into painting busts. Conversely, they have a great amount of detail for those of us that already like painting busts but want a challenge to bring something to a smaller scale. If you fit into any of these brackets, then these are for you. Head over to the BT site and grab a set and maybe the Alice set, too; you won't be disappointed.





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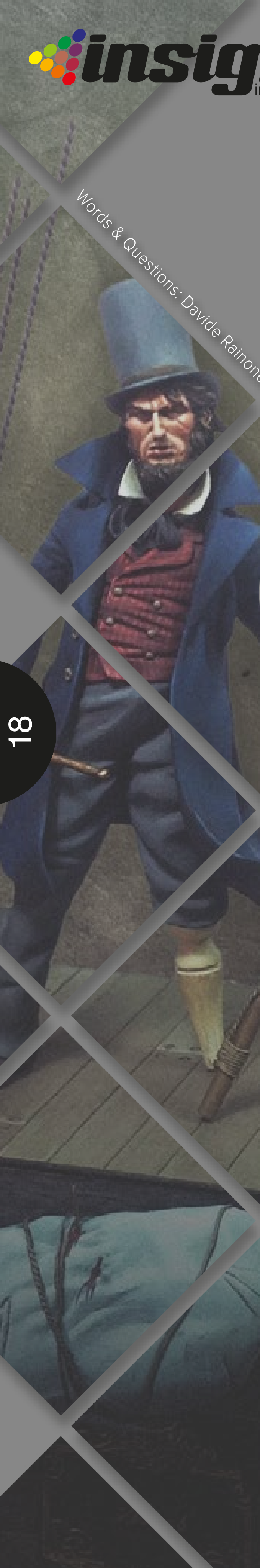
insight interview with Antonio Leveque

Words & Questions: Davide Rainone



Place of Origin? Torre Annunziata, the old town of Oplonti which was submerged by the Vesuvio's ashes in 79 A.D.

Years of sculpting? Actually, more than 30 …

Major awards? Not to be pretentious, but I have been honoured with awards and very important recognitions in big contests like Folkestone, Saint Vincent, the Monte San Savino Show, Eindhoven, Sevres … and, among so many, I have a good number of Best of Category and Best of Show.

Future projects? I have many projects in progress on my desk, but I could not tell what is going to be finished first … it depends on everyday inspiration.

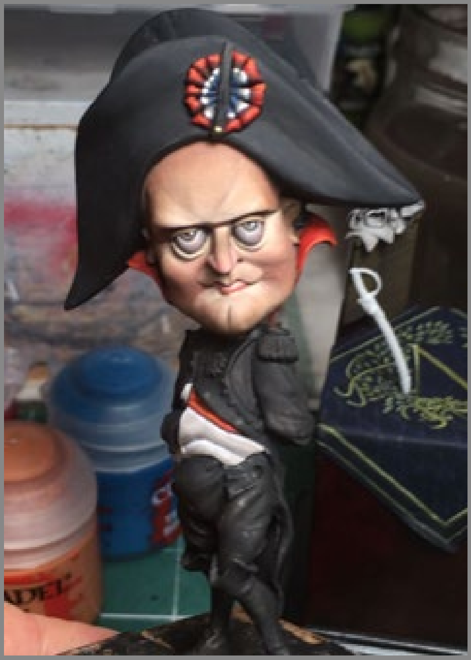
In this issue of Figure Painter Magazine, I have the pleasure to introduce you to a true artist, someone that many call a poet of sculpture … the greatly talented Italian artist Antonio Leveque.

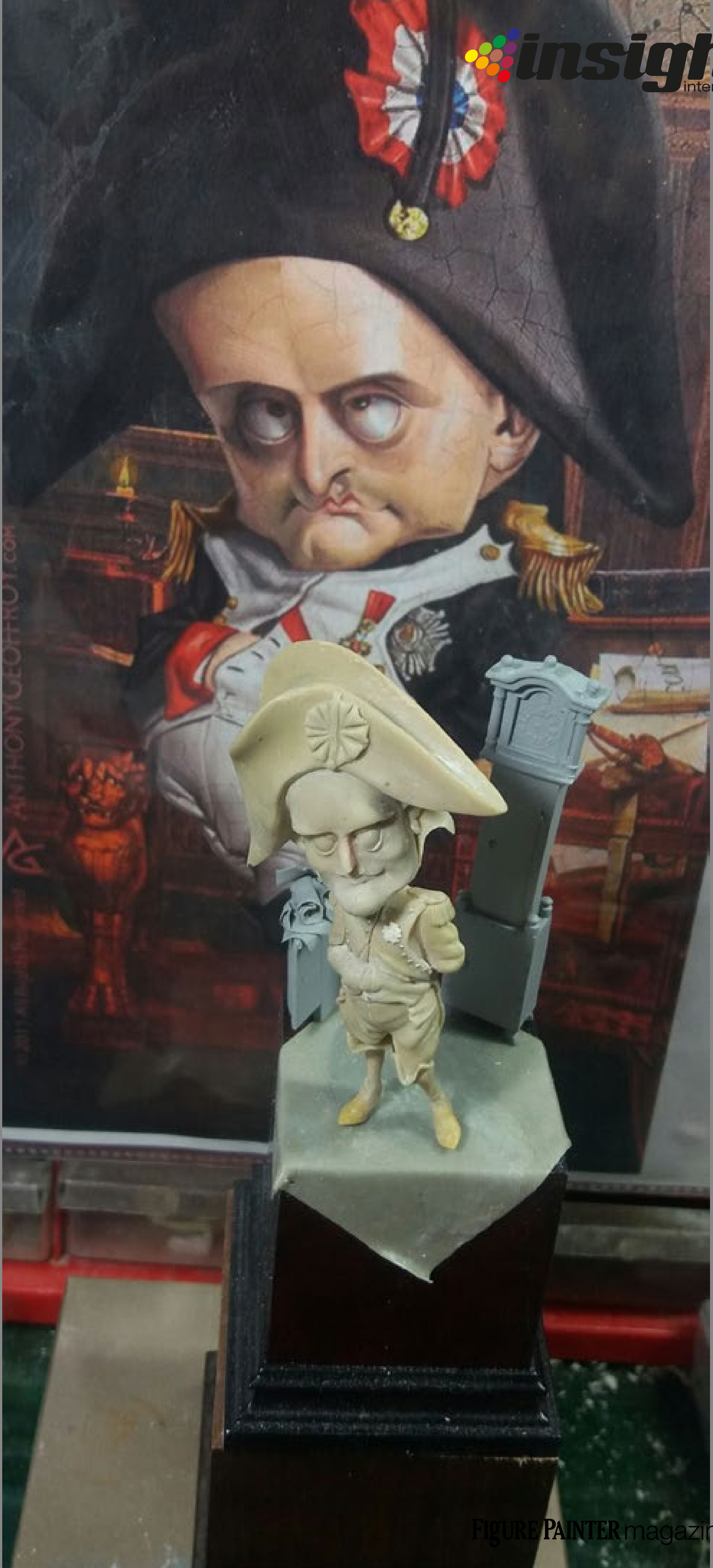
01

I know you do not like the questions very much, so I am going to give you very few letting you feel free to talk as much you want about your artistic life. Well, let's start from your beginnings and how your passion has grown during the decades. Tell us about your travel through the history of this hobby. You are a true veteran and have seen its evolution in front of your eyes.

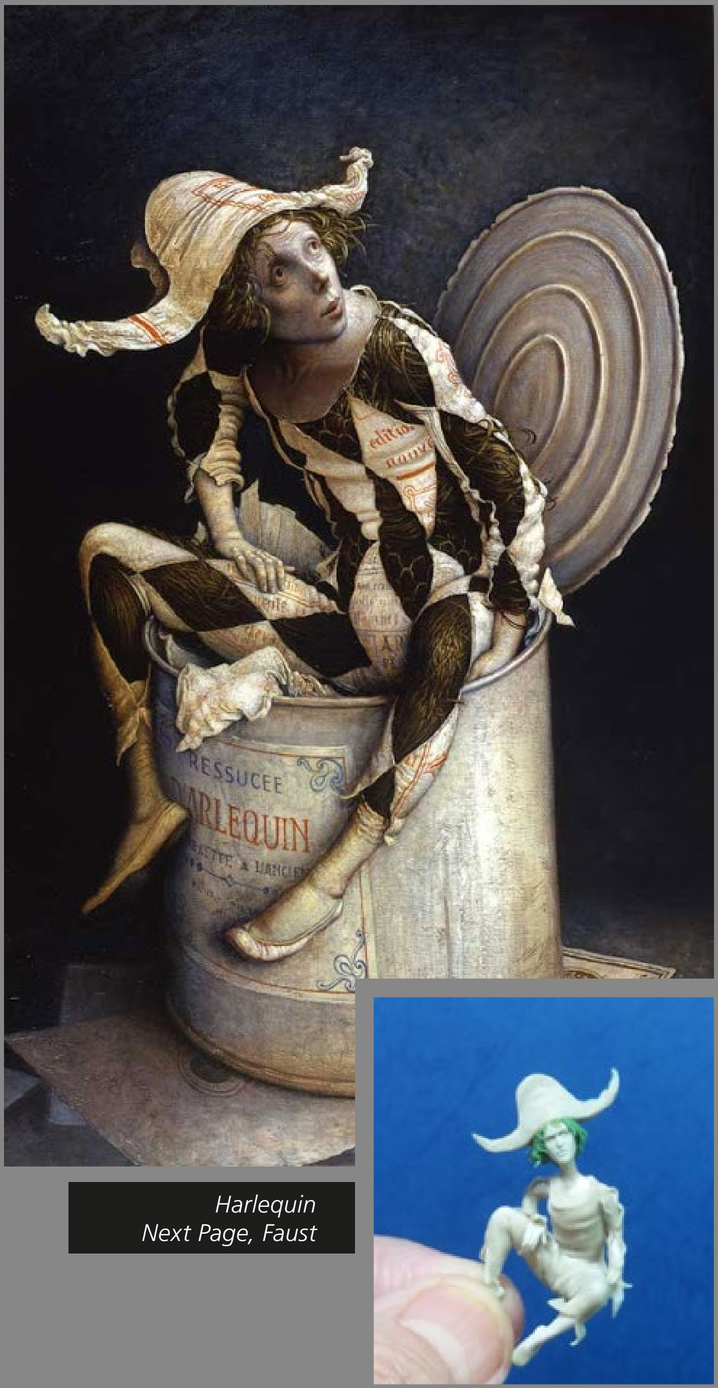
I am a 60-year-old "child", born on the slope of the Vulcan Vesuvio, close to Naples. Since my childhood, I have always been attracted by fables and epic stories whose characters and adventures have followed me through the years. I believe I have transmitted my literary experiences from my imagination to 3D sculptures. I believe I have lived in a period when I have been able to watch a big part of the evolution of figures for collectors from the toy to the modern figure, appreciating all the passages from sculpting to painting.

Napoleon





> *I started like everyone messing around with painting and then, some years later, I started to also discover sculpture. I began first trying some conversions, always more and more complex until arriving at completely scratch-built and 'one of a kind' models.*

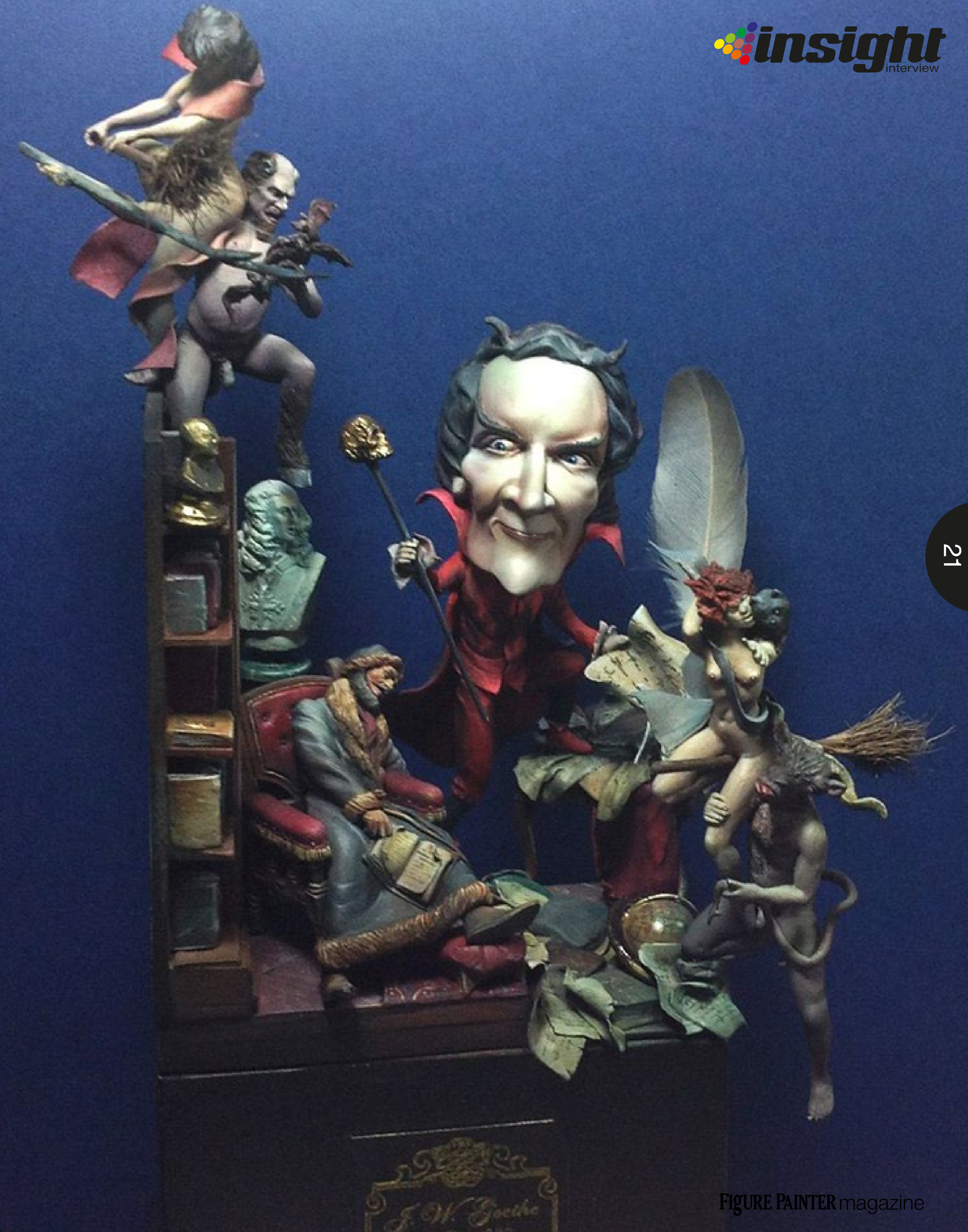

Harlequin
Next Page, Faust

I started my experience when I was 18 and it began when I was with my brother going to buy some components for naval models from a specialised shop in Naples. It was there that I saw a showcase with around twenty beautiful painted Napoleonic models from Labayen. I fell in love at first sight that day, and since then every day the same passion has grown over and over again.

Obviously, I started like everyone messing around with painting and then, some years later, I started to also discover sculpture. I began first trying some conversions, always more and more complex until arriving at completely scratch-built and 'one of a kind' models. I remember very well when what are now the big companies first arrived on the national market with their models with a level of detail never seen before. I remember when big challenges started around different approaches to painting; the French school with oils, the refined and subtle school in acrylic layers from Spain and the Italian one that was nodding to both.

I remember the arrival of Bill Horan on the main stage of the hobby and that was the moment I think we crossed the line between painting and making art on historical figures. The dynamism and realism, both as dioramas as well as in single models, left everyone astonished and we recognized that he was far ahead of all of us.

I remember when I started to realise some fantasy models when it became a proper category into contests like Saint Vincent or Folkestone [Euro Militaire]; at the time the fantasy category was actually considered only the historical model's minor brother. The big shows were the main events, which we were working all year long to compete with our best piece. They also were the biggest opportunity for human experiences, to have a comparison not only artistically speaking, in a place that nothing else could offer at that time. In those years many friendships were born as well as many cooperations that still live after twenty years.

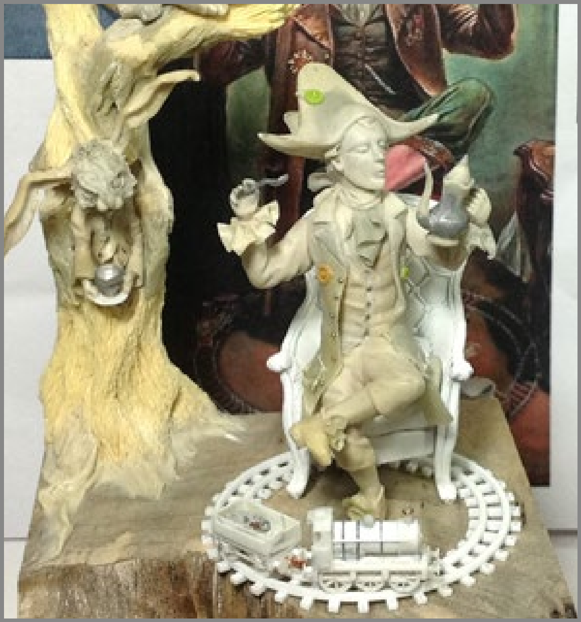

J. W. Goethe

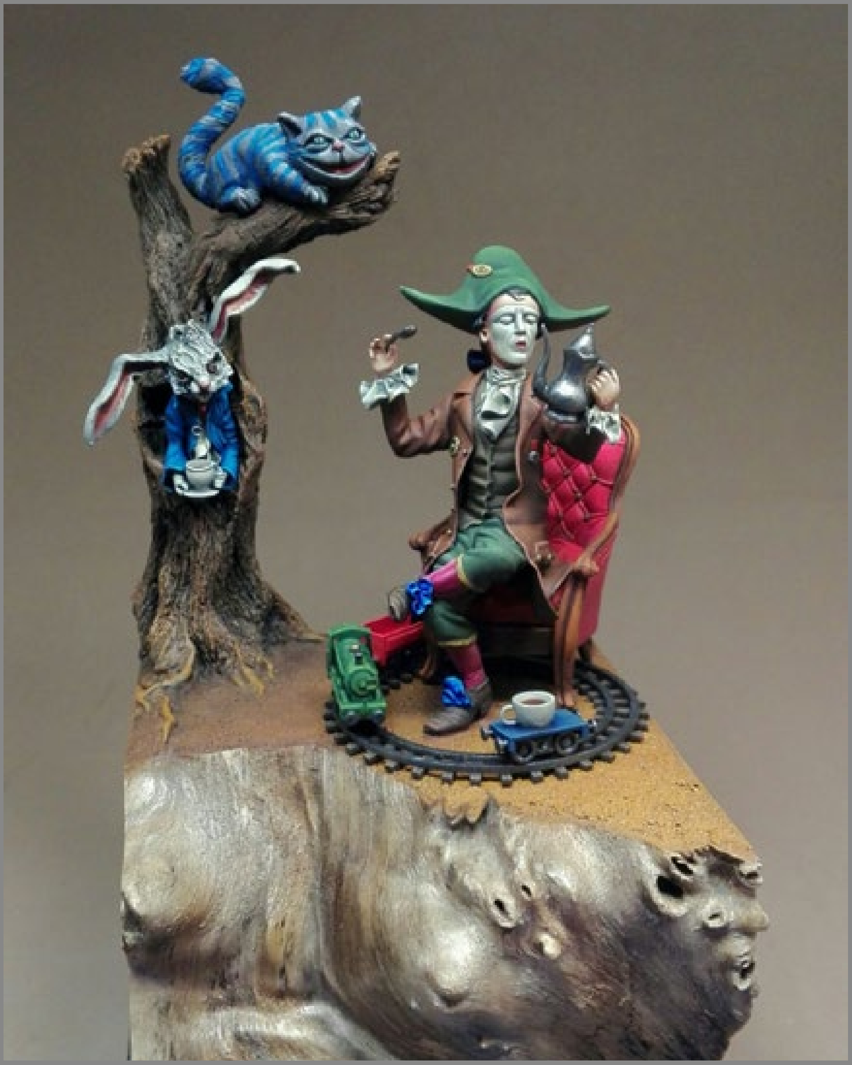
02

What does sculpting means to you? How much time does it occupies in your daily life?

I use almost only epoxy sculpt A+B by Rezolin for my sculptures. In my opinion, it's the best product on the market even if not easy to find. I have no "secret"; there is only a lot of hours of training in trying, again and again … sometimes this also means restarting from the beginning. Everything comes with time and the will to get oneself better.

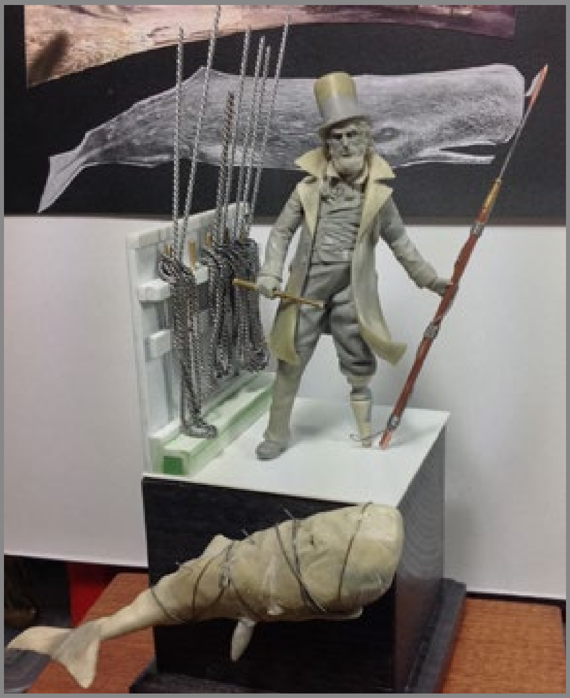
Every new creation is like a newborn child – from the idea, the project phase, etc. So, every complexity and its solution let me love sculpting from my soul, much more than painting. It's the only one that gives me such "mental orgasms". Sometimes it happens that I dedicate myself to painting with acrylics, but sculpting occupies all the time available I have. It's not just a few, and I am lucky for this. Considering how many hours I can take from my job, my family, everyday life, I can count more or less one hundred hours of work each month. That's a lot! I wake up every morning at 6 a.m. and start my day with a couple of hours of sculpting before going to work… that's mandatory, no one can take them from me. It's like travelling to Neverland by Peter Pan; leaving for a moment the outside world behind me. In the late afternoon or after dinner, I often can take some more time. At my age, my children are big enough to leave me some more free time for myself. I started like many of us furnishing my working table after my wife Susanna has cleared the table in the kitchen, but over years I have been able to obtain a little corner of my living room, creating my own atelier. Now everything is where it needs to be, and I am no longer forced to remove everything from the table every night. Now I live a relaxing and peaceful "artistic isolation" that lets me have every moment under control.

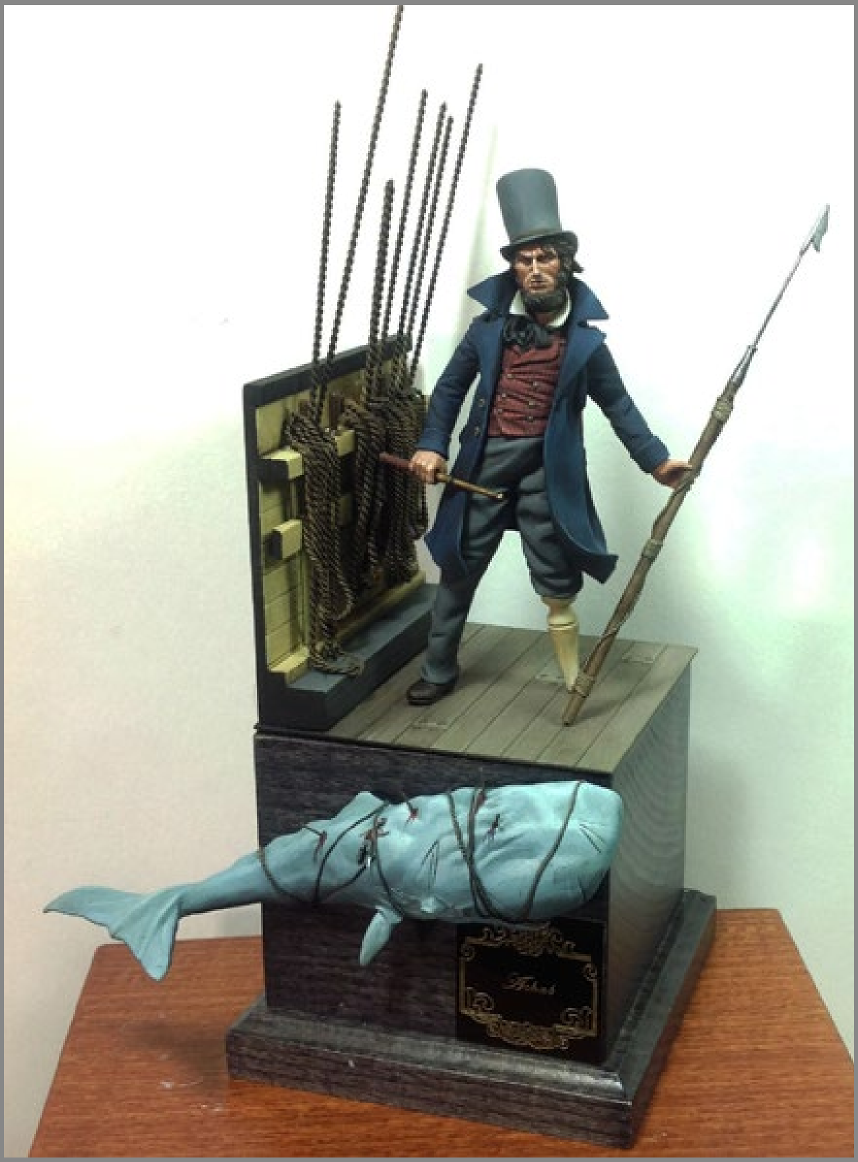




Mad Hatter
Next page, Queen of Hearts

> Everything comes with time and the will to get better oneself.





Ahab

03

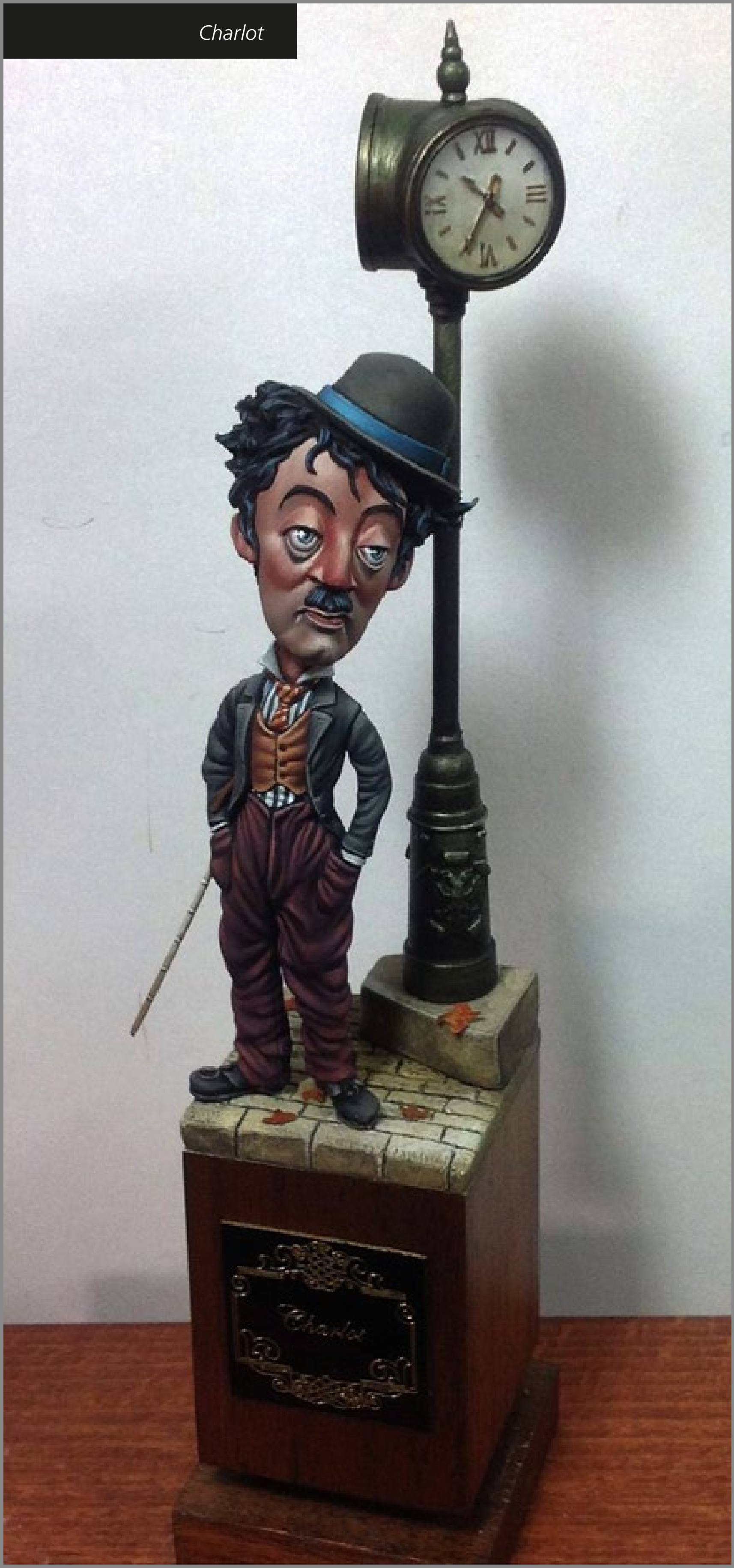
You are a beloved artist not only because your sculptures but for the choice to portrait very particular subjects too. Could you explain to us this peculiarity? Are there are some models you feel more attached to?

Although for many years I have done a lot of historical subjects that are now in many collections here in Italy as well as abroad, I prefer the fantasy genre the most. I love the great illustrators and novelists from the XIX° century from which I have taken inspiration many times. Verne, Dumas, Melville, Collodi, Conan Doyle and Swift are only few of them. I also love the surrealistic illustration that represents for me a very strong source of inspiration for sculpting. Often it happens that the best ideas come during the night, in my dreams ... and when I can catch them, I will never let them go.

Usually I have no preferences. I love all my work, little and big ones. I am sentimentally involved with my first creations, first among all... “Gulliver” that has become the image of my personal artistic figure and for sure I would tell you the thematic about the scenes on Pinocchio by Collodi. It’s a series of scenes that tell moments from the book of the famous Italian wood puppet Pinocchio written by the Tuscan author. There is the Geppetto’s workshop, the puppet’s first steps, the meeting with the Carabiniere, Pinocchio when he burns his feet, the Gambero Rosso tavern, and many others. They look like a whole animated book.

I particularly love the Melville’s novel “Moby Dick” ... I guess I have read it at least three times and every time I feel a sense of astonishment. I have done many scenes about this famous whale and his eternal enemy Ahab. A very big scene of mine with main character the white whale versus many Pequod’s sailors during the last phase of the battle in the sea is hosted in the cabinets of the beautiful Museum of Modellism in Ferrara. It is a place that I recommend visiting because the great quality and quantity of the models exhibited and for their hospitality.

Charlot



04

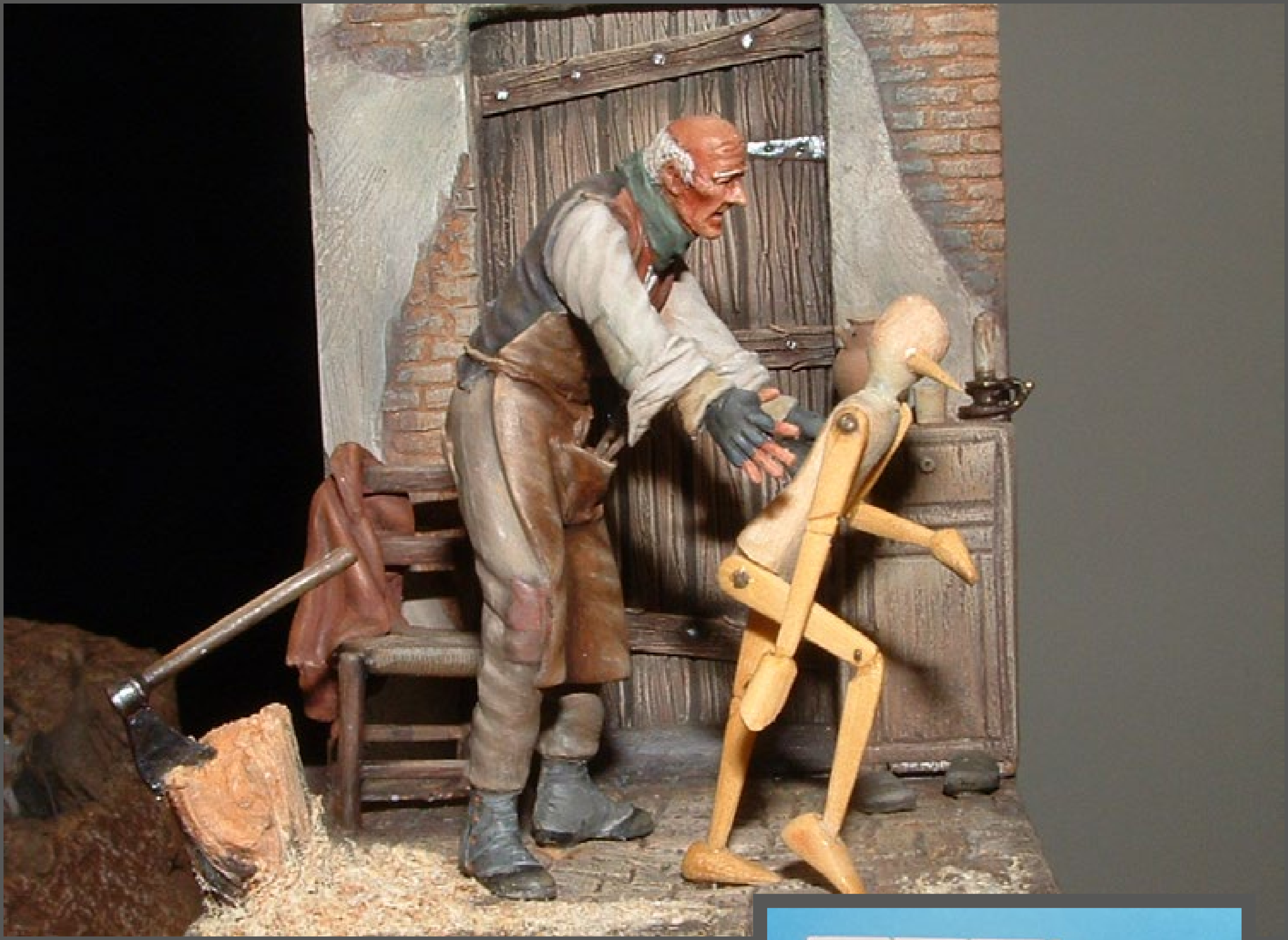
Can you tell us about some of the collaborations you have had over the years?

For so many years I did a notable quantity of sculptures that I have given to many big artists in the national and international scene who honour me with their friendship. I think I have created a pretty unique collection in its genre because so many models have only one sculptor, but many different painters. Beyond that, it has been fun and interesting to give my works to many painters, so good on historical models, but with so little familiarity about fantasy models. This has been so fun for me, but above all, for them because they have got curious by such different subjects, far from the ones they were used to.

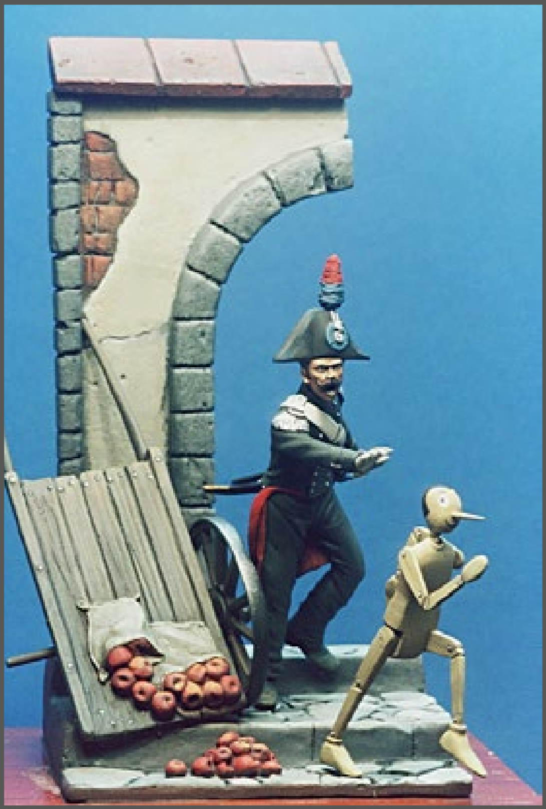
More than 40 painters have collaborated with me over the years and all their results I jealously hold in my showcases at home, only to see the sunlight for some contests or show. I can assure you they represent a very nice portrait of our little world.

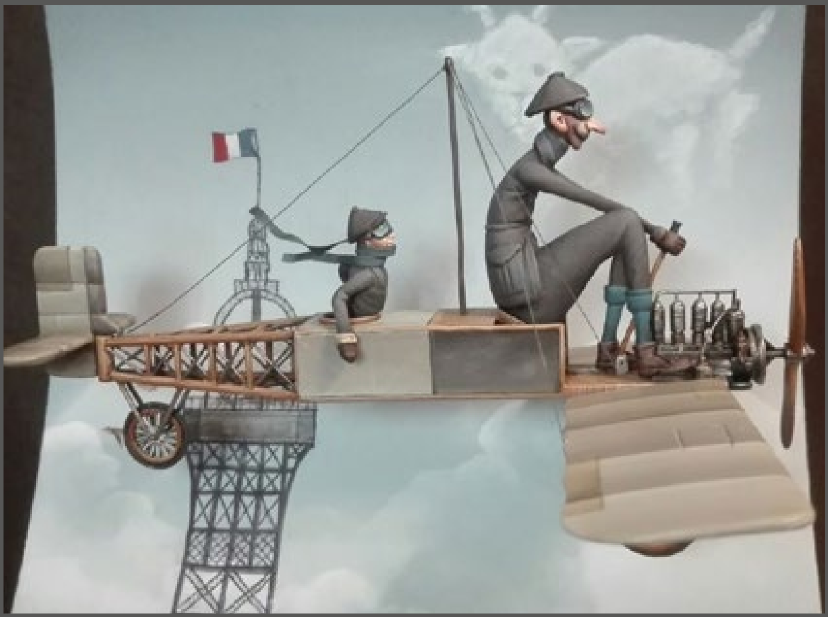
I receive many visits from friends with the purpose of eating a good pizza in Naples and having a tour among my coloured showcases.

Charlot



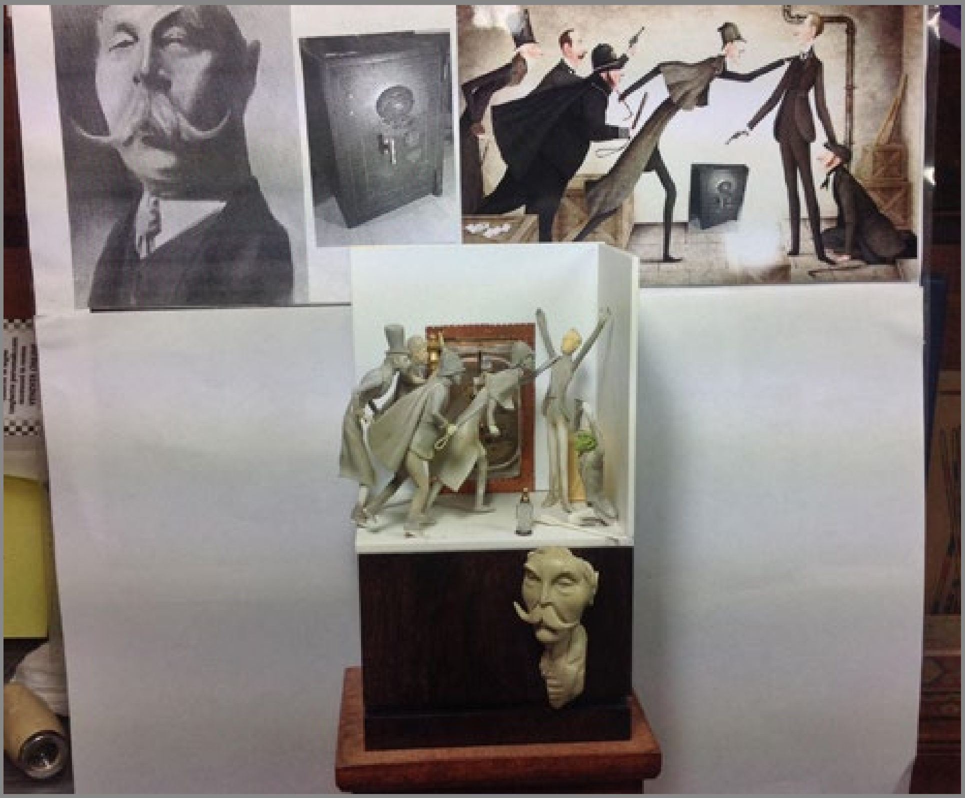
Geppetto's Workshop
Pinocchio and the Carabiniere
Pionieri dell'aria





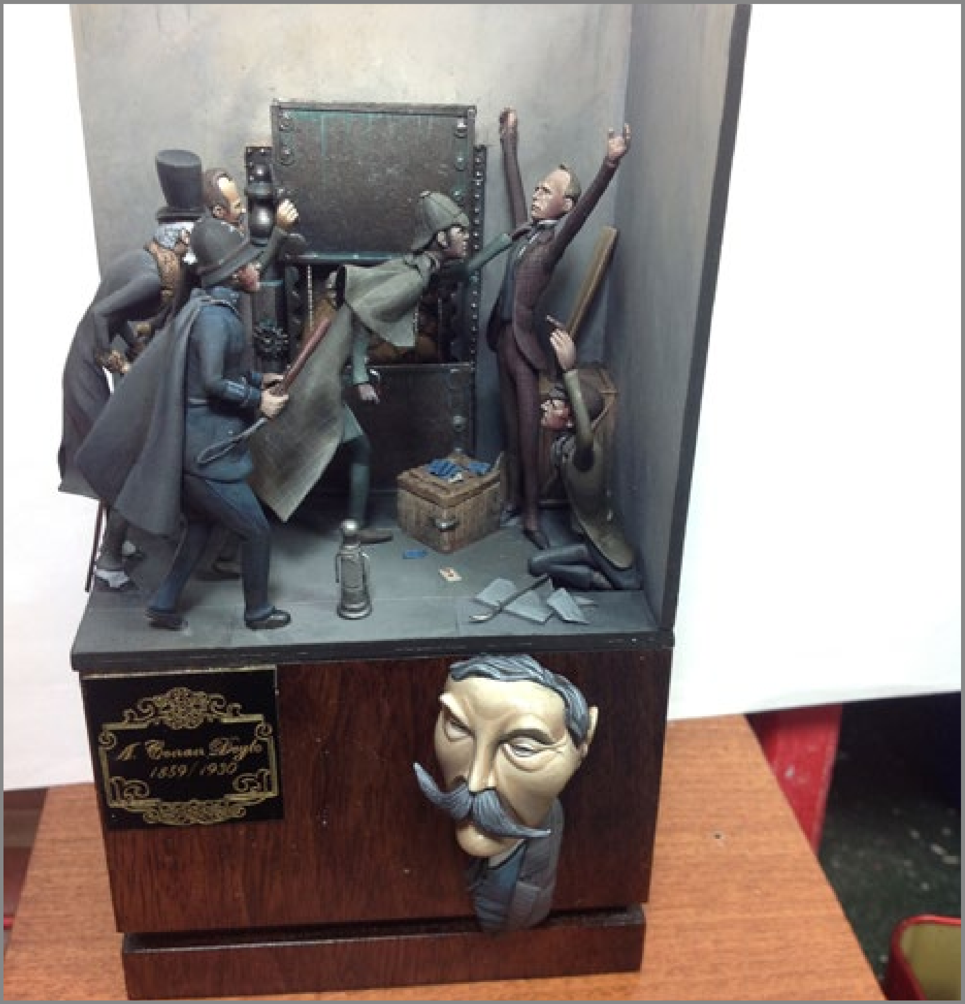
05 How important is it for you, in your artistic life, living in a place that hosts so many artists very close to you?

My artistic growth is very important in comparison to other Italian artists, or international ones, but above all from my region, the Campania. I can name for you Mariano Numitone, Nello Rivieccio, Ugo Solvino, Russo; with them all I have shared the long trips to Saint Vincent, Folkestone … and I preserve every trip nestled in my mind and in my heart like a pearl. It is so much fun and the joy of staying together … They still are a reference point for the whole miniature movement in Italy and for the local area around Naples and the Vesuvio.



06 What about some future projects? Are they top secret, or you can tell something?

There is always some project on my desk; something that comes to life step by step, but there is always room for something that can come out of some novel I have yet to read. So many times, it simply happens … an idea can arrive like a bolt and suddenly I cannot resist her … I leave everything to run after her.



Conan Doyle

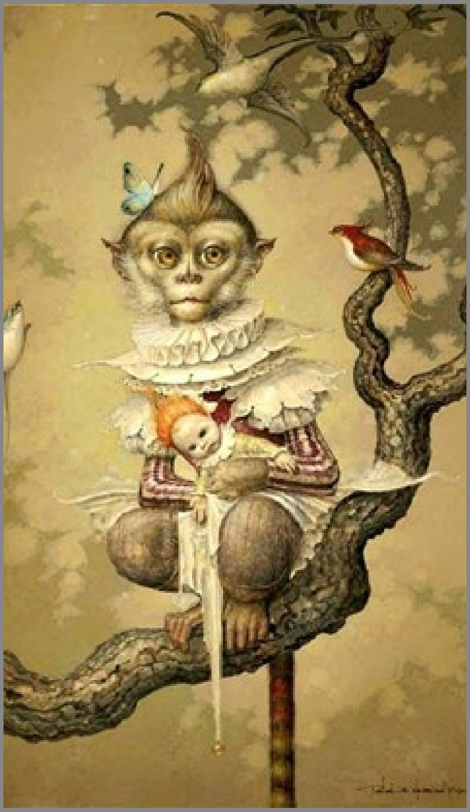
07 Do you want to leave a personal message to our readers?

I wish you, who read about me from the pages of the magazine that hosted me thanks to my dear friend Davide, to live the pleasure of these challenges.

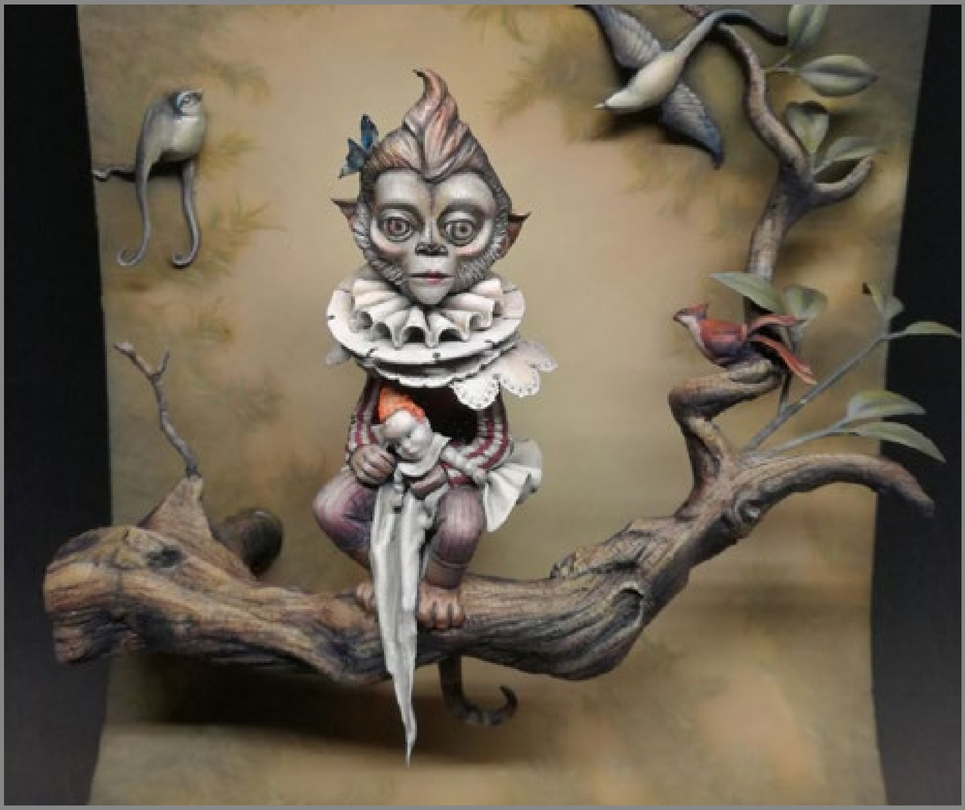
I wish you a nice path.

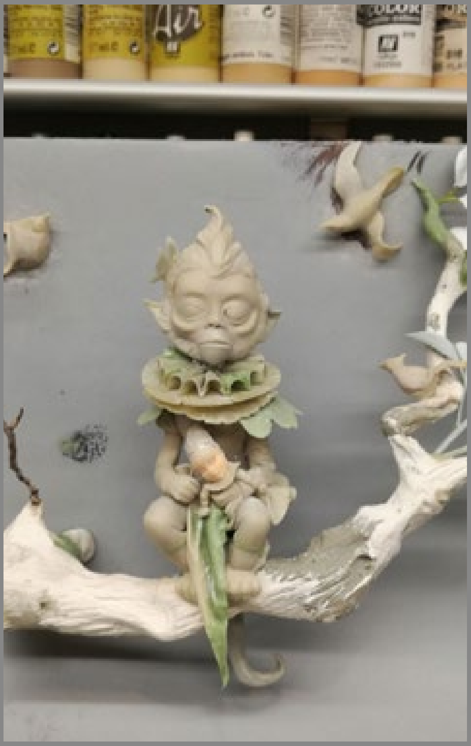
I would say like to say thank you to Antonio for being here with us. It has been a real pleasure for me to let you know more about such a great character of our favourite hobby.

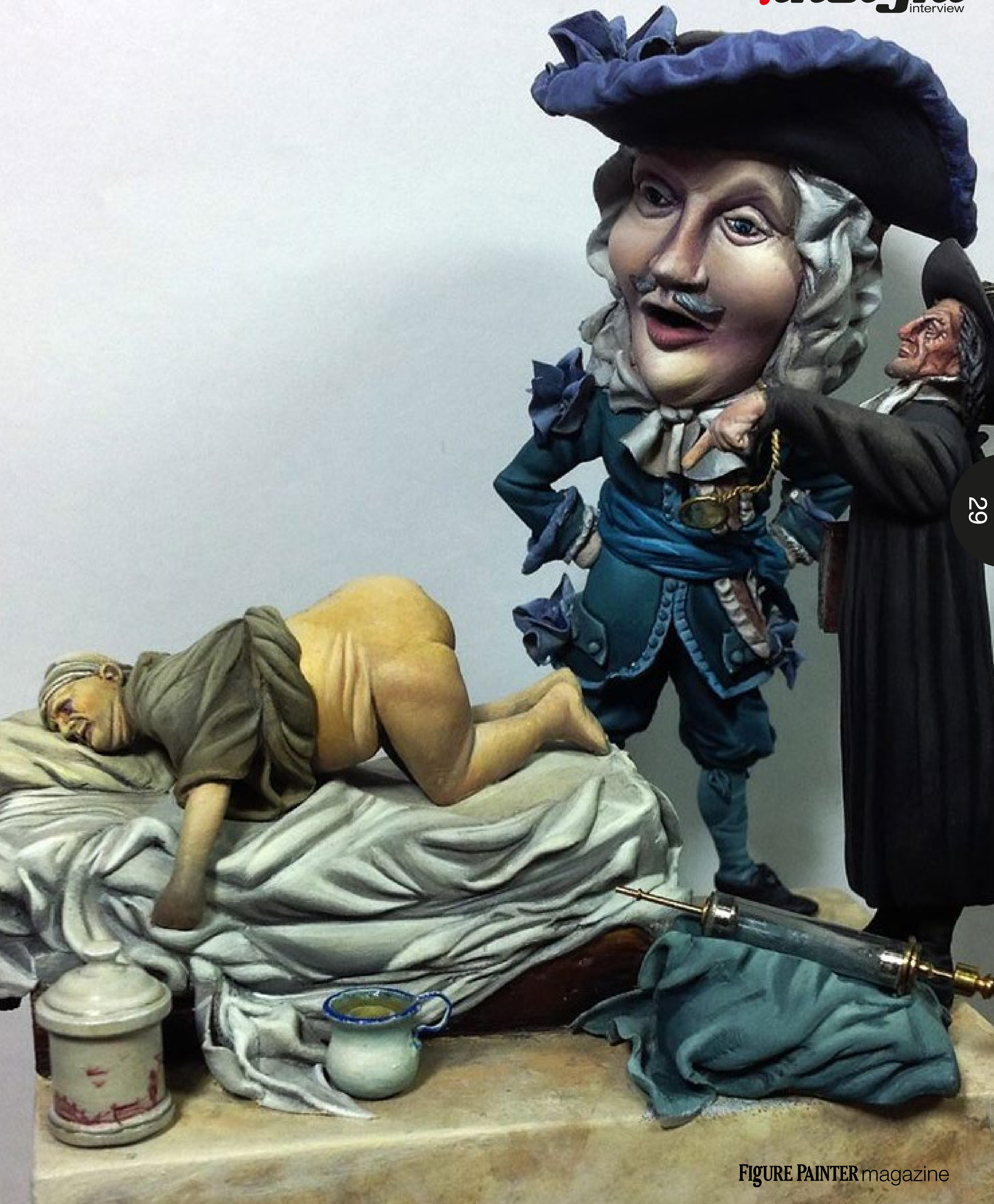
I had the pleasure of visiting his collection a couple of times and I assure you it's like falling inside the White Rabbit's hole, using a literary quote. It's like immersing ourselves into the history of model painting among hundreds of masterpieces. It is a journey that could inspire everyone and push them to fall in love with the hobby.

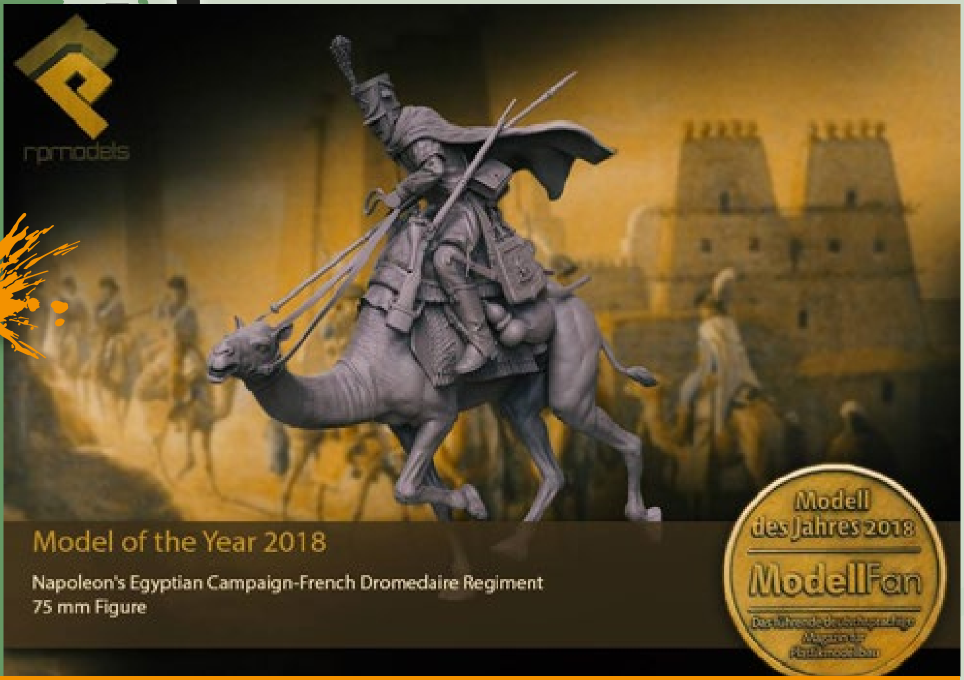


Maternity
Next page, Molière









Details

Price:	£55
Scale:	1/24th scale
Material:	Resin

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RP Models' French Dromedaire Regiment

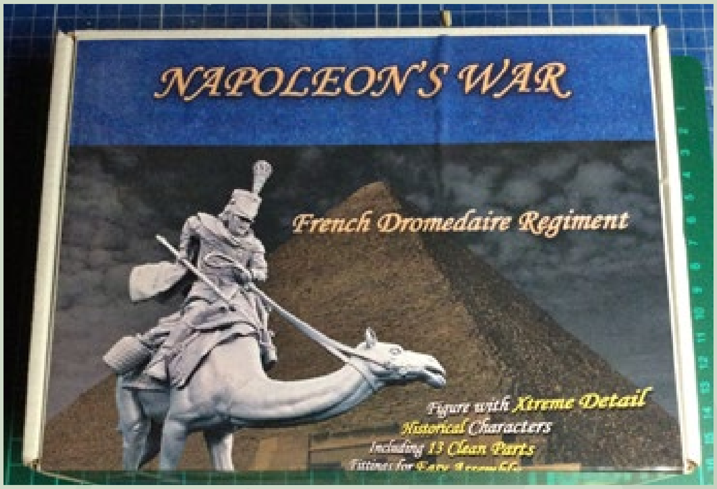
By Terry Cowell

This is quite an unusual review given that the figure we are looking at is, as far as I am aware, almost completely sold out. However, I still wanted to review it for when it becomes available again.

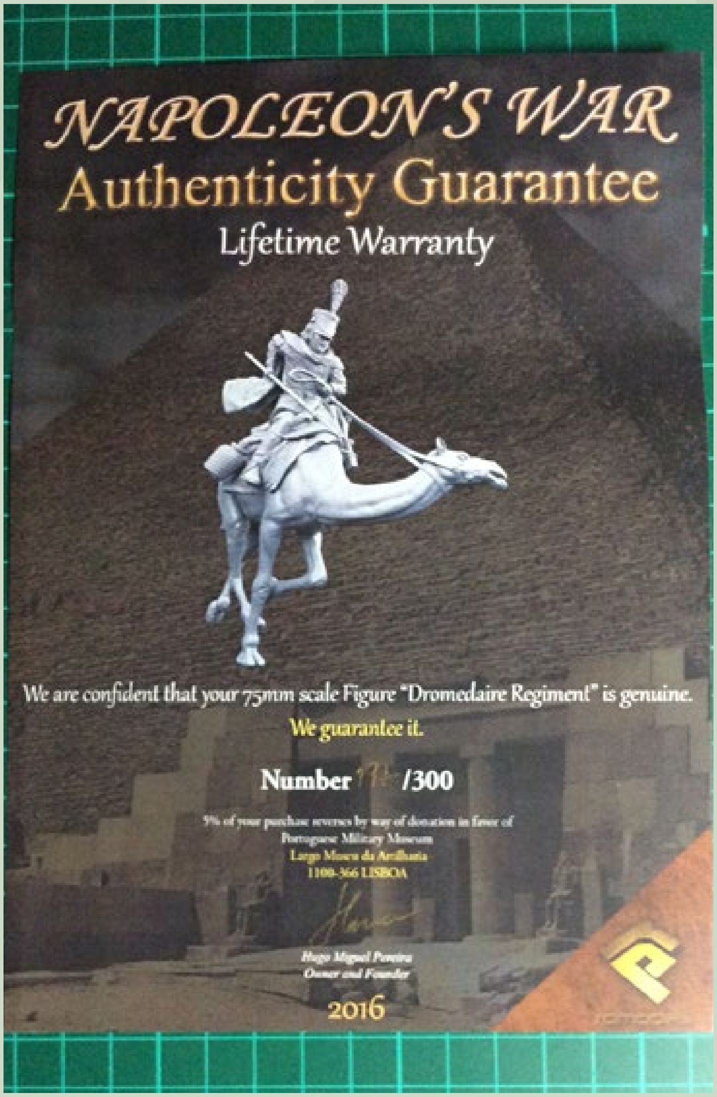
You see, it's not unusual for RP Models to completely sell out of a product within a few days. This particular figure has won a model of the year 2018 award and it's the 3rd RP figure to do this. The French Dromedaire was a camel corps regiment employed between 1798 and 1799 by Napoleon. After Bedouin incursions and raids into Egypt and Bonaparte's realisation that they were escaping easily on their swift horses which proved too fast for his own calvary, he formed the Dromedaire. This was partially because of their swiftness and because of the way they adapted so well to the terrain.

They used two hump camels known as Bactrians, which proved very effective for a variety of reasons. Apart from being swift, they could travel for hours without food and water. They were ideal for transporting ammunition and heavy goods, they proved effective at relaying messages to outpost, and could perform long marches with ease and apparently enemy horses found them unsettling! This is a good example of how astute Napoleon was as a tactician and it wasn't long before the Bedouins negotiated a truce.

After a close look at the figure, you will see that RP have met their usual exceptional standard. As always it is supported with a lifetime warranty. Of course, there will always be a miniature with an unexpected fault or a missed anomaly and the warranty is really a commitment


NAPOLEON'S WAR
French Dromedaire Regiment
Figure with Xtreme Detail
Historical Characters
Including 13 Clean Parts
Fittings for Easy Assembly

that if ever this occurred they would provide the kind of customer service that brings a happy resolution. Hugo, the owner at RP, has always shown such gratitude and humility towards his customers and professional attention to detail sees him always seeking to improve.



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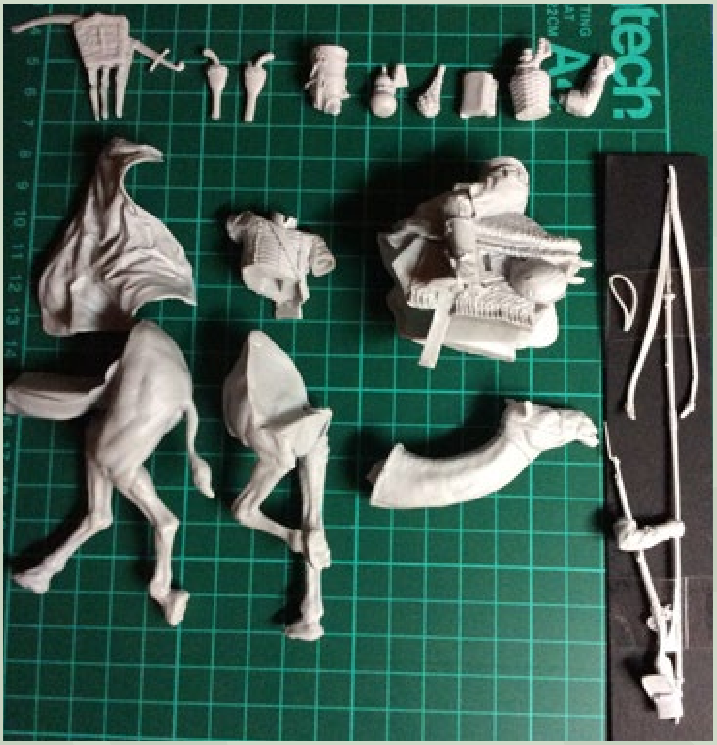
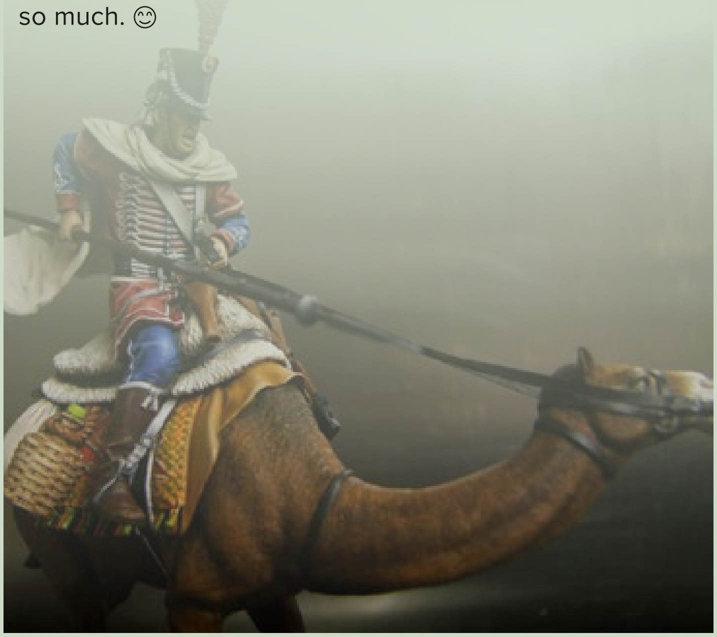
Hugo Miguel Pereira
Owner and Founder

2016



The figure is not just some guy on a camel; it's a dynamic piece with the rider and steed in full motion. The rider steers his camel with one hand while aiming his lance with the other. It is easy to imagine a terrified Bedouin realising he has been caught. The cloak flows away from the rider increasing the feeling they are in full adrenalin filled motion. This model will look beautiful on a display plinth, but the chance to place it within a diorama is also very appealing. The attention to detail is beautiful, from the soldier's uniform to the camel's knees. The soldier has a frantic expression on his face while the camel also looks lifelike. Let's face it though; their faces just look so cute! All camels look cute, it's just a shame they spit so much. 😊

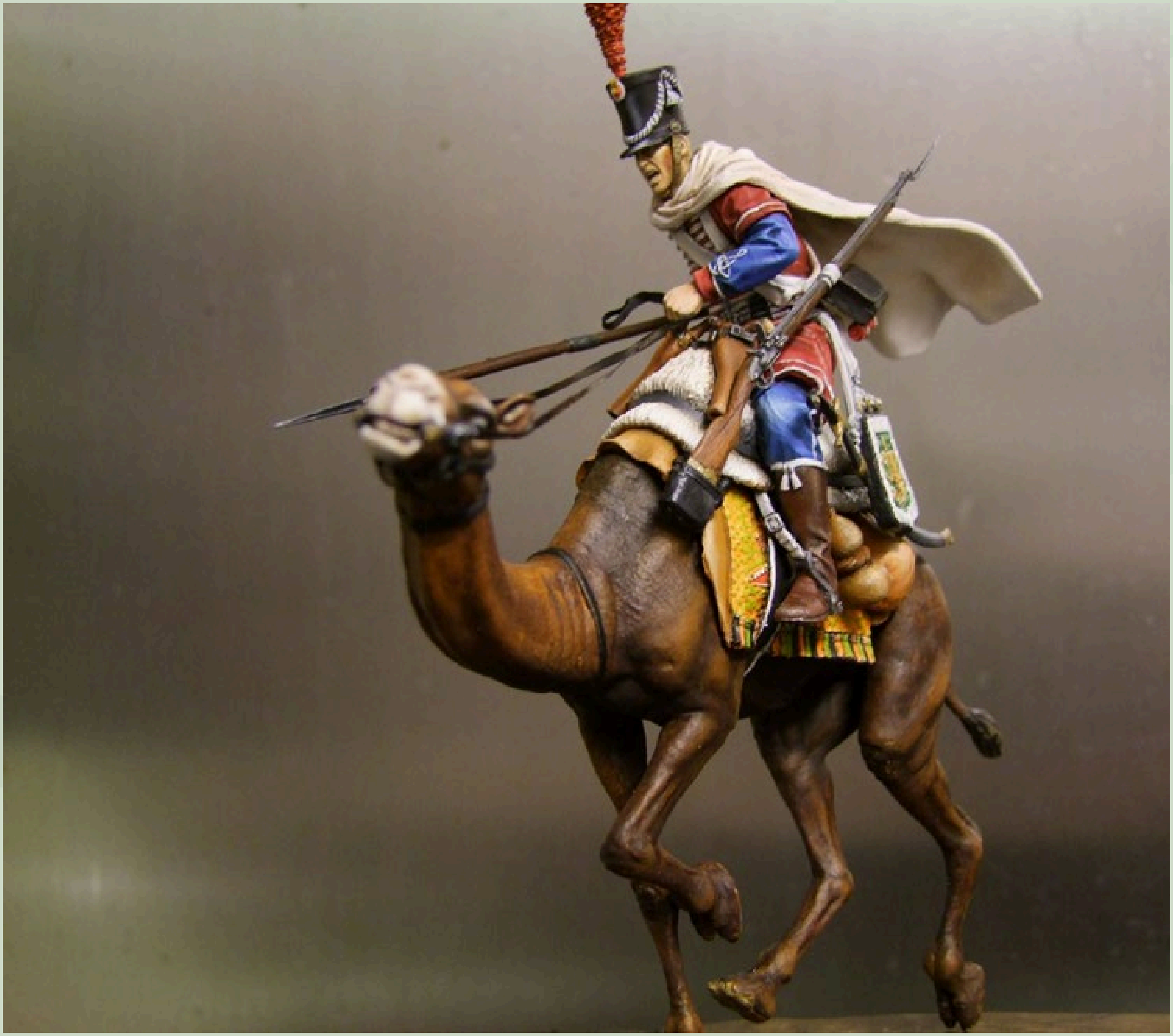


The components fit together very easily. There will be a little sanding needed where the cast has been released from its sprue or stand on the camel, but this will be invisible once the components are joined together. There is a faint mouldline on the camel's neck which will be easily removed with the back of a scalpel. The mounted rider has a cloak which has no blemishes or faults but when held in front of a light, I can see two thin areas that you may want to reinforce with putty before painting.

Overall this is another exceptional release from RP. They keep trying to improve on perfection which can only be good for us as customers. Even with all the success they have enjoyed to date, I know Hugo doesn't sit back. He wants to be better every time and works very hard at this.

Some of their latest releases such as Viriatus, Sun Tzu and the Spitfire cockpit have had so many pre-orders they are almost all sold by time of release. You need to be quick if you want an RP model.

For this reason, I would advise everyone to follow RP on Facebook and keep your eyes peeled. They are very good at keeping customers informed about upcoming releases and even interact with customers so that input can be taken into account during the design stage. Find them on Facebook under RPModels, or if you want to, check out at the website at the top of this article.



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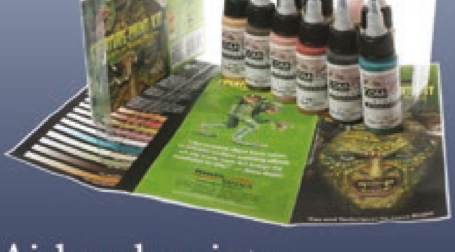

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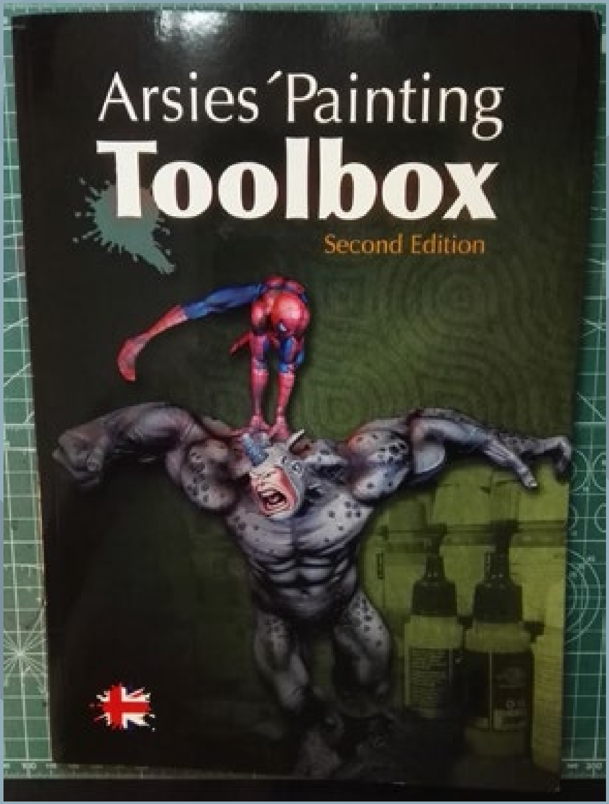
Arsies´Painting
Toolbox
Second Edition
Arsies´Painting
Toolbox
Segunda Edición

Arsies' Painting Toolbox – Second Edition

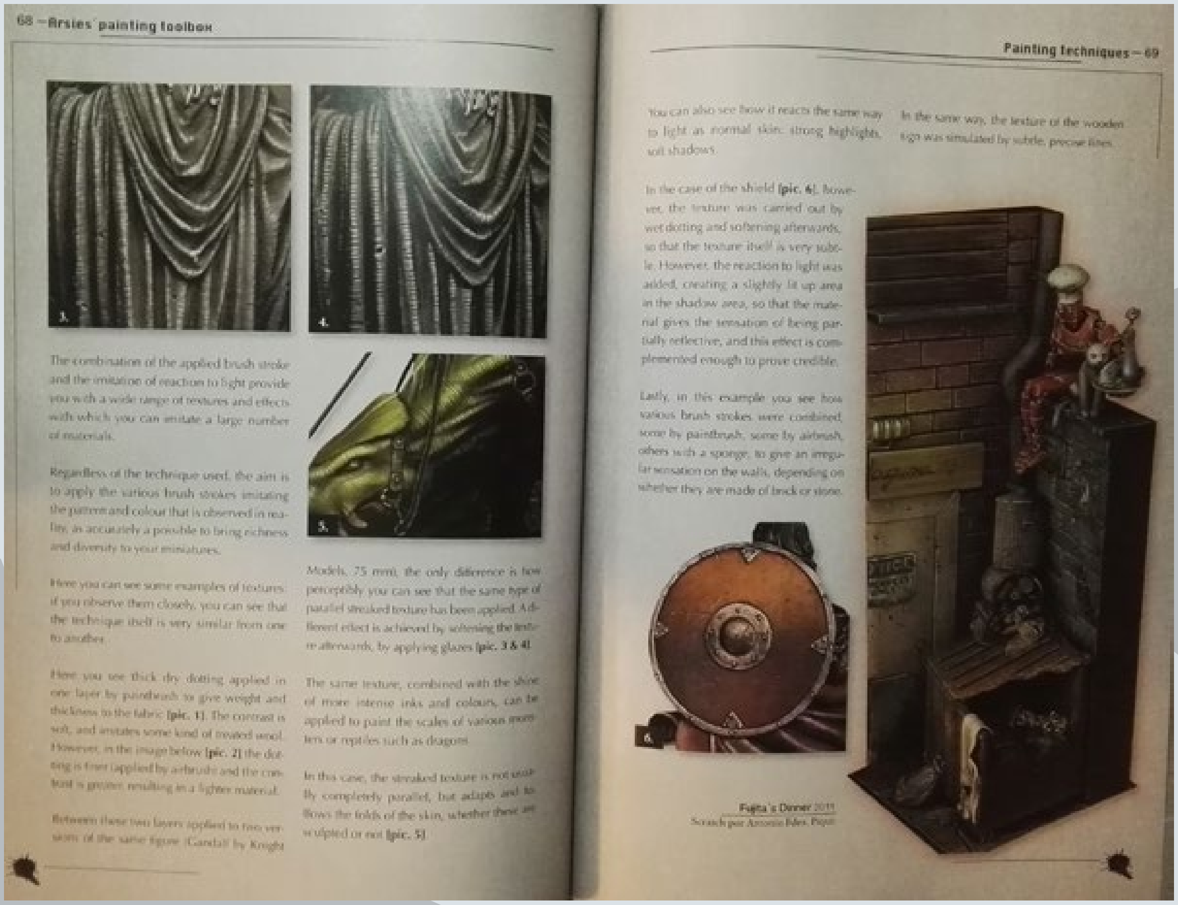


After the great success of his kickstarter campaign, the Spanish painter **Javier Gonzalez Lozano,** aka **Arsies**, has decided to write the second edition of his book.

The guidelines are actually very similar to the first edition, but this edition is much more complete in topics, photos, and text. This time there is no crowd funding, but a direct production with both the **Spanish** and **English** versions available now.

For those who missed the first edition, the first thing that I note as different is the higher quality of the main cover and inner pages.

This book, again, follows the ideas of this author to introduce the readers to his way of painting and his approach to modelling and painting. The title itself comes directly from this concept: the book is a box, that contains a series of tools (the chapters and topics) that can help the reader to understand and contemplate the many aspects that a painter can face while painting. It is a sort of workshop on paper that brings the reader from the basic understanding of tools for the hobby, to basic painting techniques, then to more advanced ones.



68 – Arsies' painting toolbox

The combination of the applied brush stroke and the imitation of reaction to light provide you with a wide range of textures and effects with which you can imitate a large number of materials.

Regardless of the technique used, the aim is to apply the various brush strokes imitating the pattern and colour that is observed in reality, as accurately a possible to bring richness and diversity to your miniatures.

Here you can see some examples of textures: if you observe them closely, you can see that the technique itself is very similar from one to another.

Here you see thick dry dotting applied in one layer by paintbrush to give weight and thickness to the fabric **[pic. 1]**. The contrast is soft, and imitates some kind of treated wool. However, in the image below **[pic. 2]** the dotting is finer (applied by airbrush) and the contrast is greater, resulting in a lighter material.

Between these two layers applied to two versions of the same figure (Gandalf by Knight Models, 75 mm), the only difference is how perceptibly you can see that the same type of parallel streaked texture has been applied. A different effect is achieved by softening the texture afterwards, by applying glazes **[pic. 3 & 4]**.

The same texture, combined with the shine of more intense inks and colours, can be applied to paint the scales of various monsters or reptiles such as dragons.

In this case, the streaked texture is not usually completely parallel, but adapts and follows the folds of the skin, whether these are sculpted or not **[pic. 5]**.

Painting techniques – 69

You can also see how it reacts the same way to light as normal skin: strong highlights, soft shadows.

In the same way, the texture of the wooden sign was simulated by subtle, precise lines.

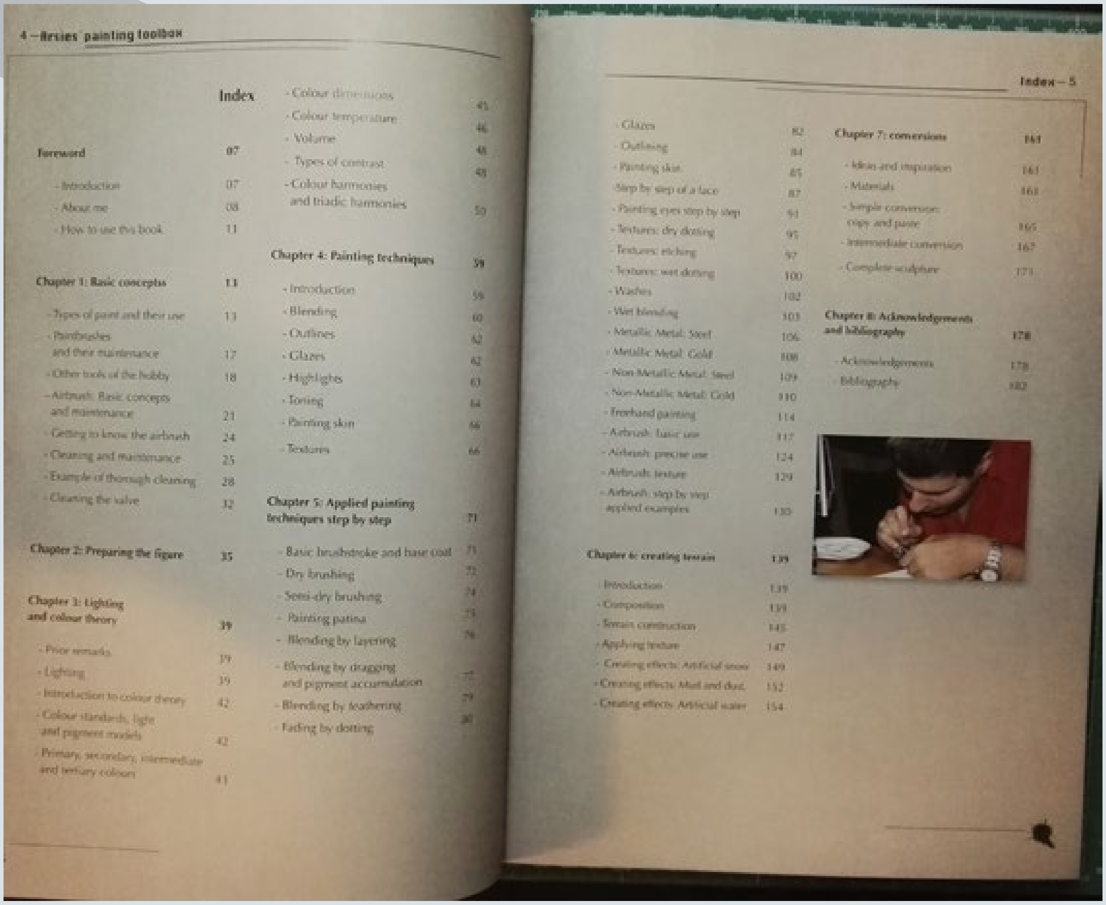
In the case of the shield **[pic. 6]**, however, the texture was carried out by wet dotting and softening afterwards, so that the texture itself is very subtle. However, the reaction to light was added, creating a slightly lit up area in the shadow area, so that the material gives the sensation of being partially reflective, and this effect is complemented enough to prove credible.

Lastly, in this example you see how various brush strokes were combined, some by paintbrush, some by airbrush, others with a sponge, to give an irregular sensation on the walls, depending on whether they are made of brick or stone.

Fajita's Dinner 2011
Scratch par Antonio Bles Pujol

Using the very words of the author, everything you will find in the book is necessary to develop yourself as a better miniature painter or a more complete modeller by deciding what, where, when and how you are going to use those "tools" in each situation.

In fact, the first chapters of this book are quite an introduction, but in a few pages, it goes on to explain colour theory and all the other important things to understand which are colour related, like various types of contrasts and harmony.



4 – Arsies' painting toolbox

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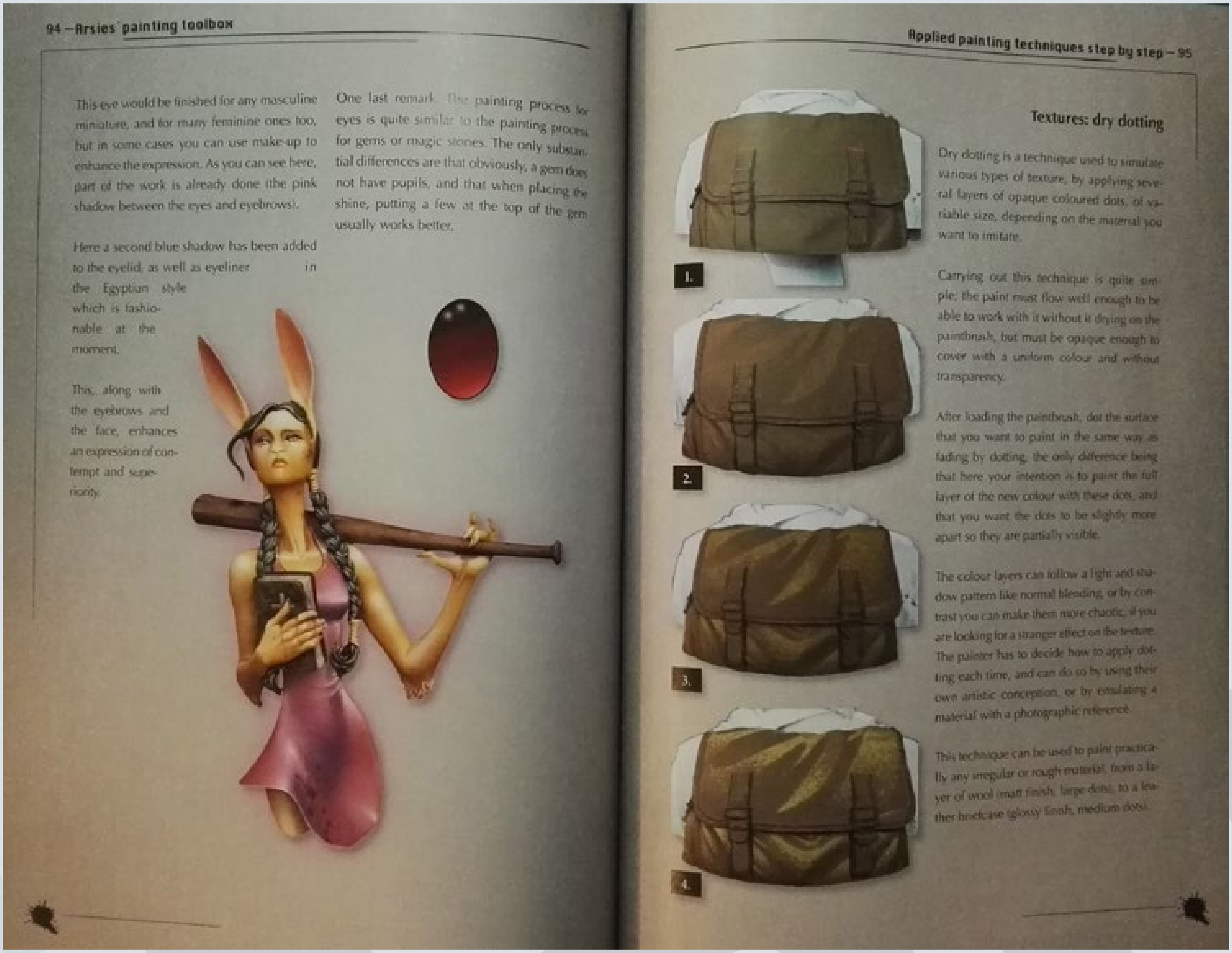

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This eye would be finished for any masculine miniature, and for many feminine ones too, but in some cases you can use make-up to enhance the expression. As you can see here, part of the work is already done (the pink shadow between the eyes and eyebrows).

Here a second blue shadow has been added to the eyelid, as well as eyeliner in the Egyptian style which is fashionable at the moment.

This, along with the eyebrows and the face, enhances an expression of contempt and superiority.

One last remark. The painting process for eyes is quite similar to the painting process for gems or magic stones. The only substantial differences are that obviously, a gem does not have pupils, and that when placing the shine, putting a few at the top of the gem usually works better.

Applied painting techniques step by step – 95

Textures: dry dotting

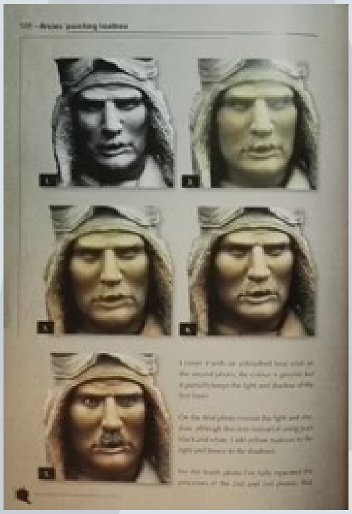
Dry dotting is a technique used to simulate various types of texture, by applying several layers of opaque coloured dots, of variable size, depending on the material you want to imitate.

Carrying out this technique is quite simple: the paint must flow well enough to be able to work with it without it drying on the paintbrush, but must be opaque enough to cover with a uniform colour and without transparency.

After loading the paintbrush, dot the surface that you want to paint in the same way as fading by dotting, the only difference being that here your intention is to paint the full layer of the new colour with these dots, and that you want the dots to be slightly more apart so they are partially visible.

The colour layers can follow a light and shadow pattern like normal blending, or by contrast you can make them more chaotic, if you are looking for a stranger effect on the texture. The painter has to decide how to apply dotting each time, and can do so by using their own artistic conception, or by emulating a material with a photographic reference.

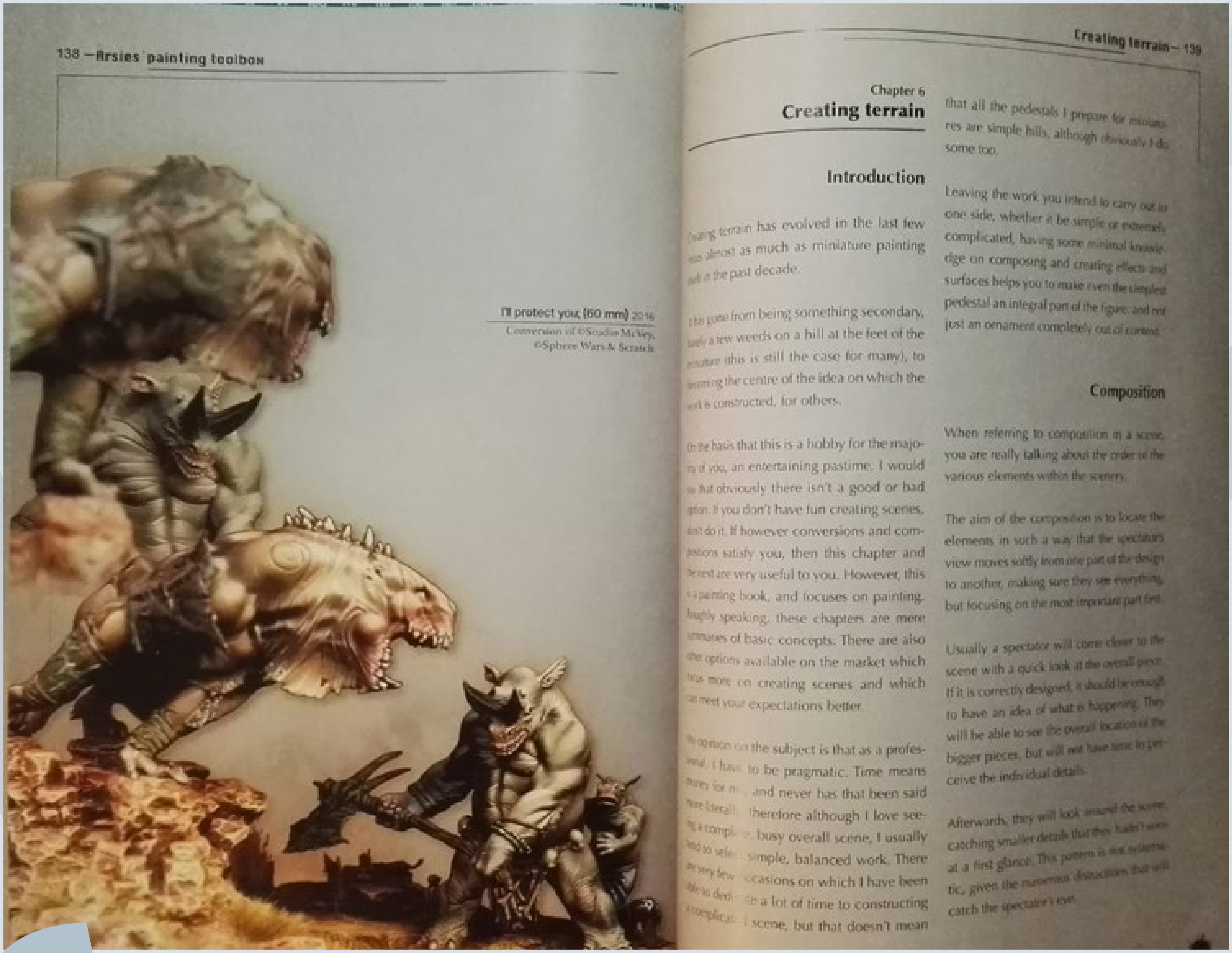
This technique can be used to paint practically any irregular or rough material, from a layer of wool (matt finish, large dots), to a leather briefcase (glossy finish, medium dots).



After that, the main part of this book consists of explanations all the basic painting techniques, and an introduction to many ways to join them into more complex situations. I mention to you such topics like fading in different ways, glazing and dotting, freehand, wet blending, non-metallic metal, and textures. All along the text, there are hundreds of tips and considerations for the reader to peruse and incorporate in his or her own painting.

In this new book, Arsies introduces a lot of advanced techniques that every good painter should master, using very clear text and photos demonstrating many step by step examples from some of the famous works by him.

There are dozens of models, both fantasy and historical, taken as examples of how these techniques work and how they can be useful in an endless number of situations. There is also a whole part dedicated to the use of the airbrush, including its use and maintenance. It is something that one cannot miss in a "workshop" with one of the most famous painters that has mastered its application.



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I'll protect you; (60 mm) 2016

Conversion of ©Studio McVey, ©Sphere Wars & Scratch

Creating terrain – 139

Chapter 6

Creating terrain

Introduction

Creating terrain has evolved in the last few years almost as much as miniature painting itself in the past decade.

It has gone from being something secondary, barely a few weeds on a hill at the feet of the miniature (this is still the case for many), to becoming the centre of the idea on which the work is constructed, for others.

On the basis that this is a hobby for the majority of you, an entertaining pastime, I would say that obviously there isn't a good or bad option. If you don't have fun creating scenes, don't do it. If however conversions and compositions satisfy you, then this chapter and the next are very useful to you. However, this is a painting book, and focuses on painting. Roughly speaking, these chapters are mere summaries of basic concepts. There are also other options available on the market which focus more on creating scenes and which can meet your expectations better.

My opinion on the subject is that as a professional, I have to be pragmatic. Time means money for me, and never has that been said more literally, therefore although I love seeing a complex, busy overall scene, I usually tend to select simple, balanced work. There are very few occasions on which I have been able to dedicate a lot of time to constructing a complicated scene, but that doesn't mean that all the pedestals I prepare for miniatures are simple hills, although obviously I do some too.

Leaving the work you intend to carry out to one side, whether it be simple or extremely complicated, having some minimal knowledge on composing and creating effects and surfaces helps you to make even the simplest pedestal an integral part of the figure, and not just an ornament completely out of context.

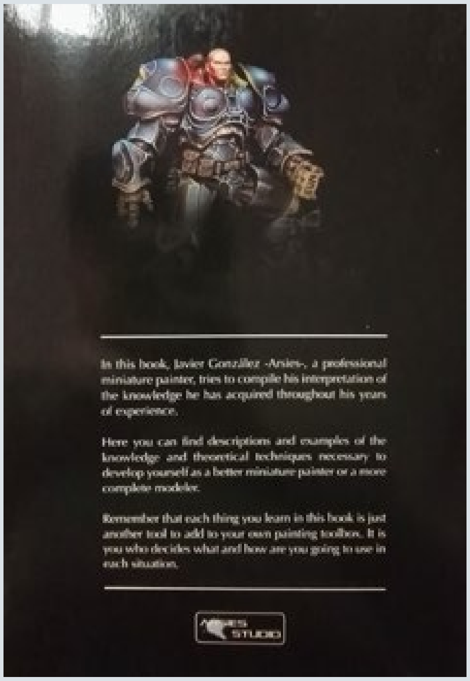
Composition

When referring to composition in a scene, you are really talking about the order of the various elements within the scenery.

The aim of the composition is to locate the elements in such a way that the spectators view moves softly from one part of the design to another, making sure they see everything, but focusing on the most important part first.

Usually a spectator will come closer to the scene with a quick look at the overall piece. If it is correctly designed, it should be enough to have an idea of what is happening. They will be able to see the overall location of the bigger pieces, but will not have time to perceive the individual details.

Afterwards, they will look around the scene, catching smaller details that they hadn't seen at a first glance. This pattern is not systematic, given the numerous distractions that will catch the spectator's eye.



In this book, Javier González -Arsies-, a professional miniature painter, tries to compile his interpretation of the knowledge he has acquired throughout his years of experience.

Here you can find descriptions and examples of the knowledge and theoretical techniques necessary to develop yourself as a better miniature painter or a more complete modeler.

Remember that each thing you learn in this book is just another tool to add to your own painting toolbox. It is you who decides what and how are you going to use in each situation.

The final chapters are about scenic composition, conversions and basing ... all contents about the side aspects of the hobby which are important as well as painting in order to achieve great results in figures for exposition.

The book counts 183 pages of interesting reading that lets you swim in depth in the mind of one of the most appreciated European painters of recent years.

I am going to treasure this book and its contents; I hope you will find Javier's efforts as valuable as I do.

I mention to you such topics like fading in different ways, glazing and dotting, freehand, wet blending, non-metallic metal, and textures.

PUTTY & PAINT

Knight of the Crab Order

painted by Fesechko

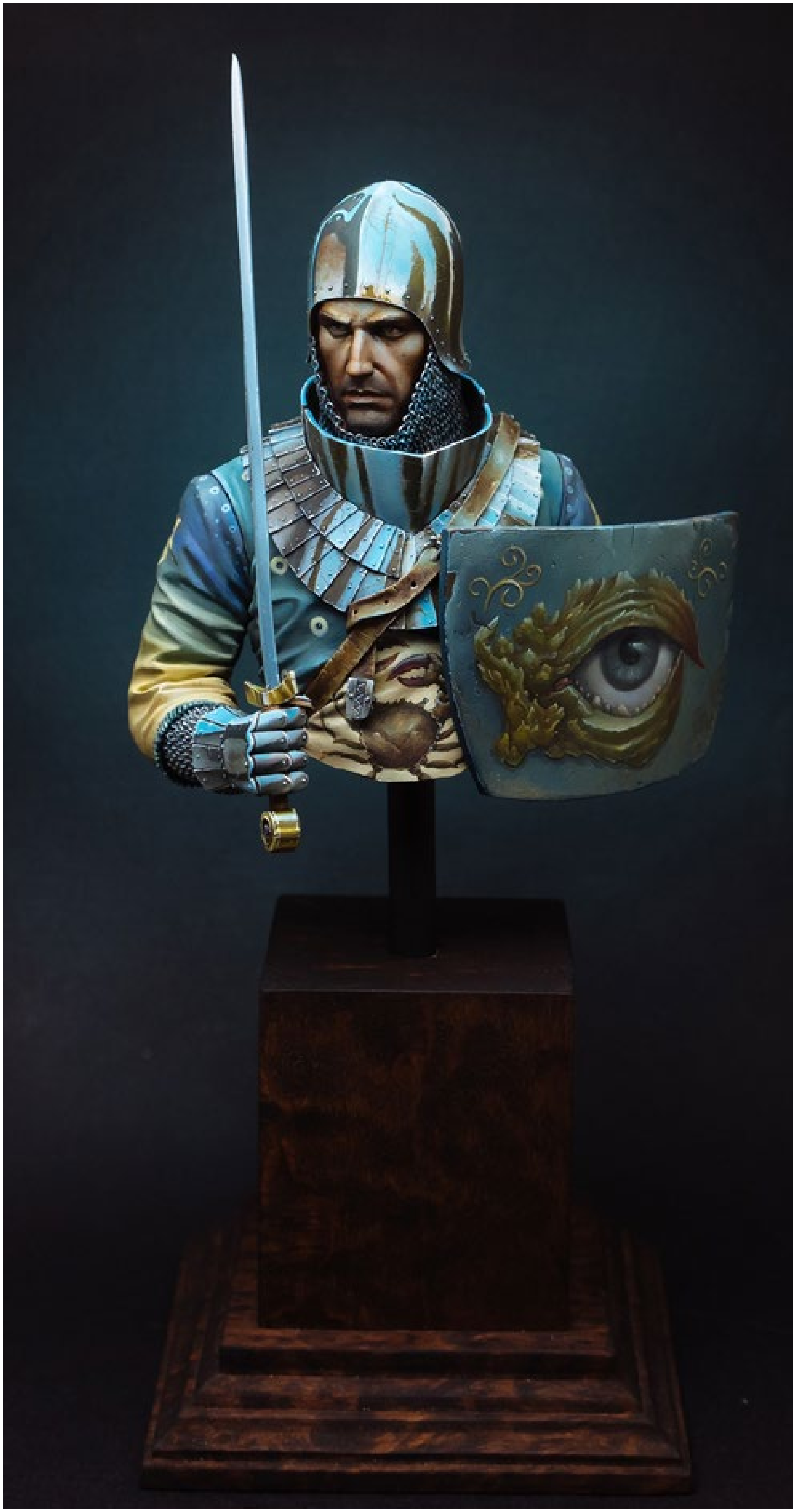
PLUS

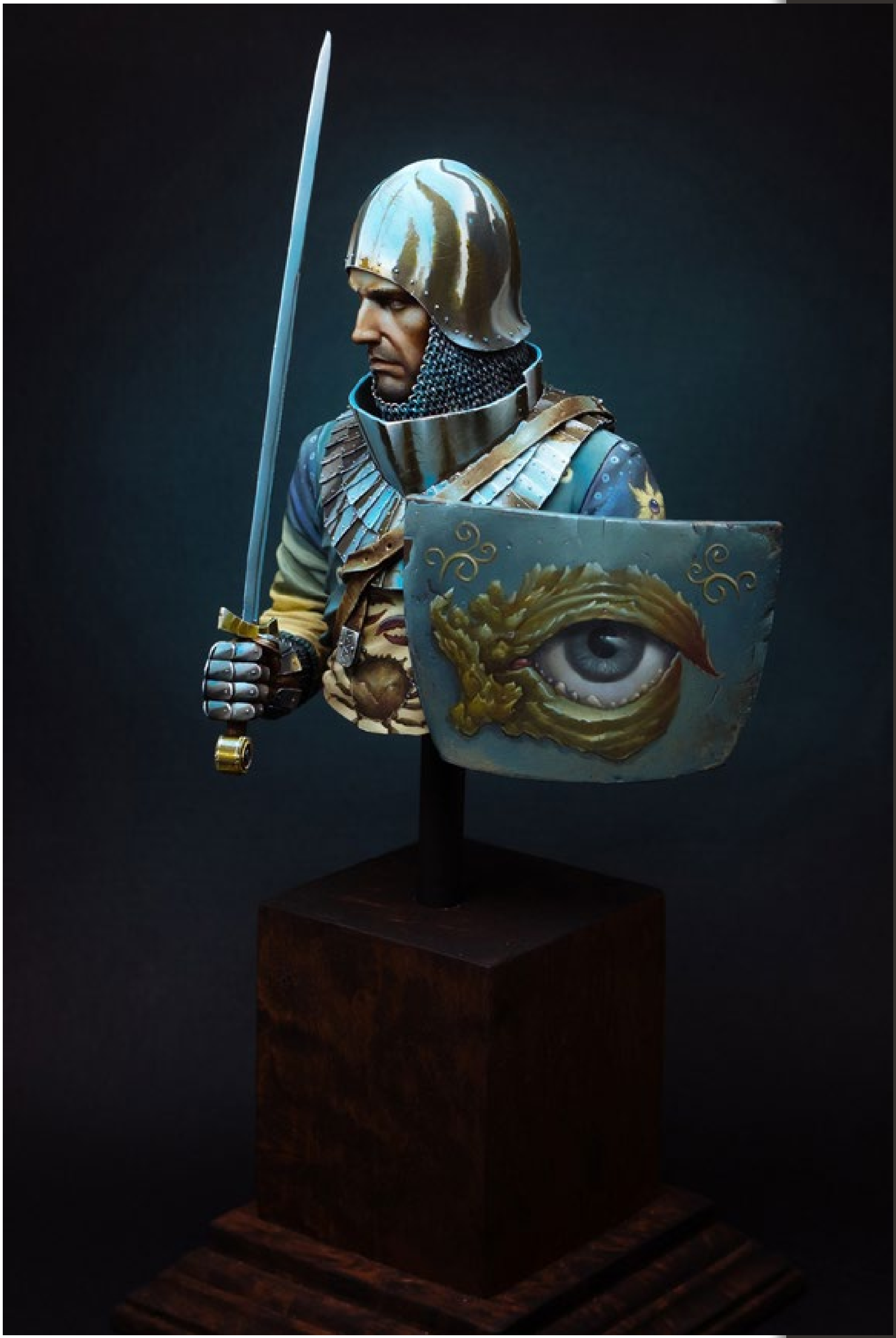
As you know, I do not like painting miniatures for one certain angle of view, but I wanted to make this one as a kind of experiment on reflections in metal and I had a spherical helmet... Well, I could twist those reflections to look good only from the front view, so I placed the shield in front of the model. Plus, to make the metal look shiny enough, I had to paint all other parts darker and less saturated. Can't say I love the result much; it was kind of quick work and it was easier to finish it as it is rather than to repaint some parts. However, still I want to share it with you. Anyway, I have learnt a lot. Next time I am sure I could make it much better.

Thank you!

Young Miniatures bust.

Oils and Tempera.

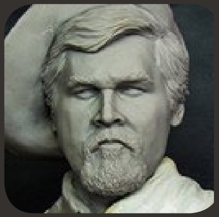




& PUTTY PAINT

On the Warpath

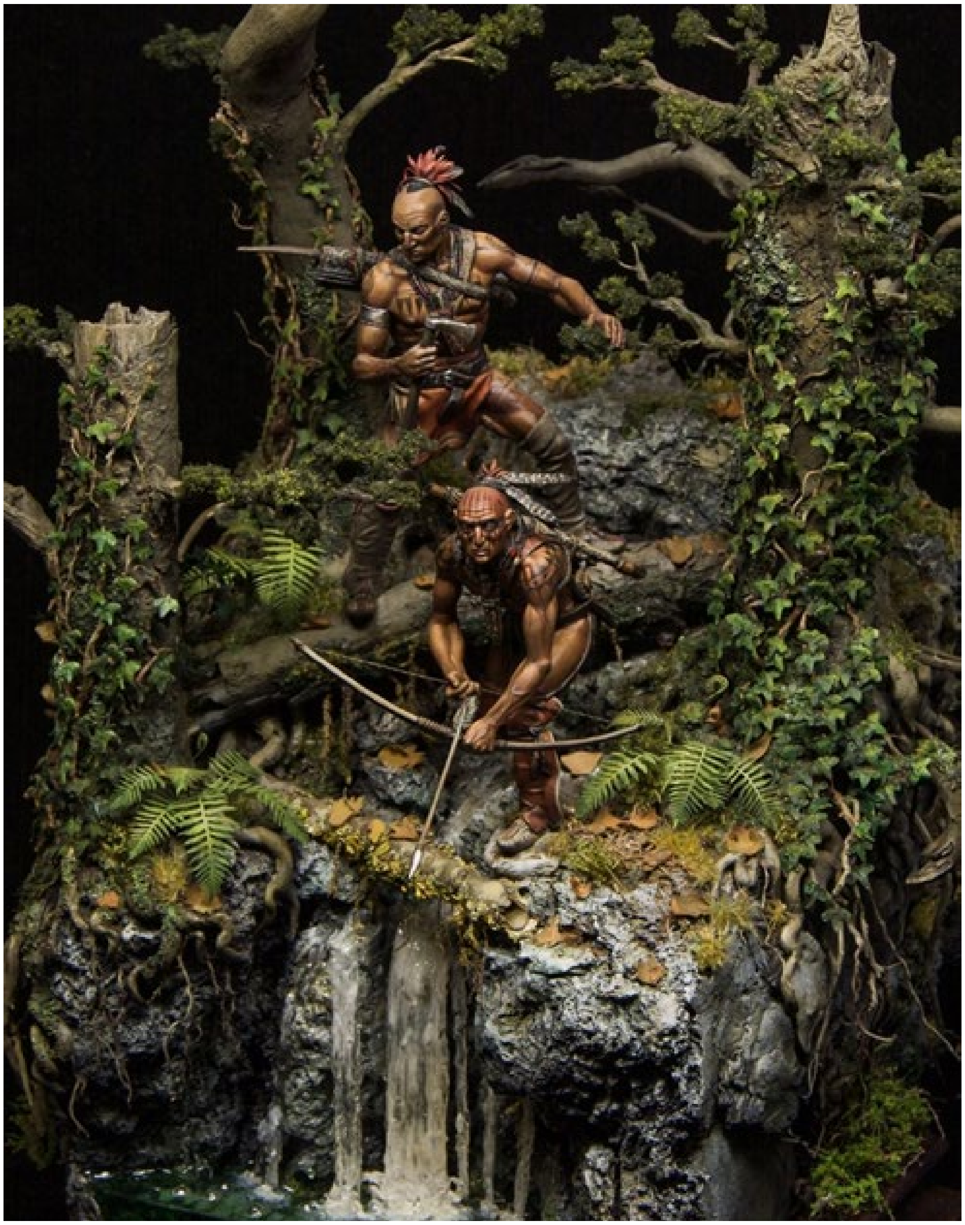
converted & painted by
Stanislav Kurylenko

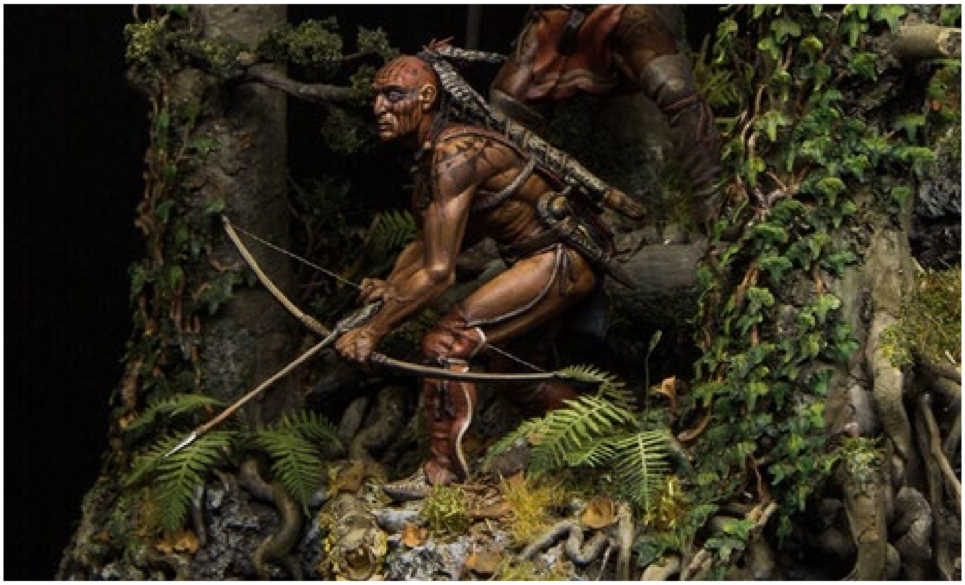


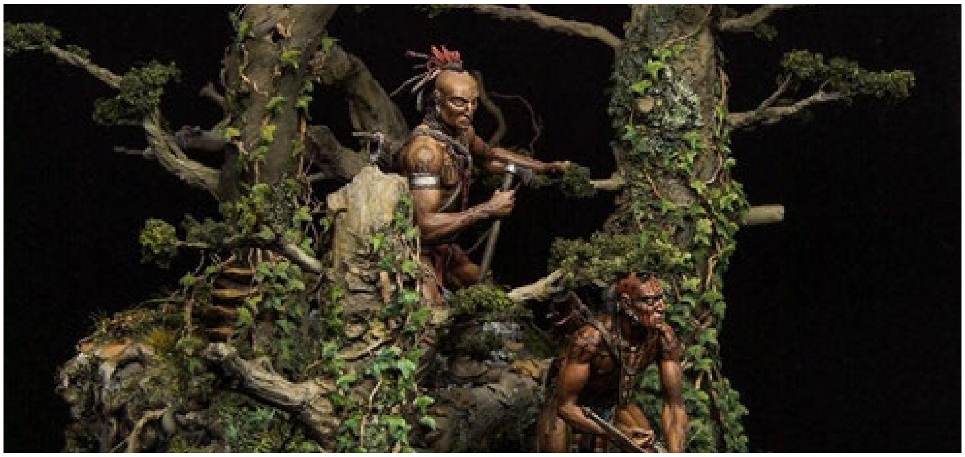
One of my recent works "On the Warpath" is for me a kind of watershed. Now this is the most complex and large-scale work with the base; it has included many techniques, which in turn were individually tested in my past works. A lot of important inspiration was taken from the works of artists from our community, for which I am very grateful to them.

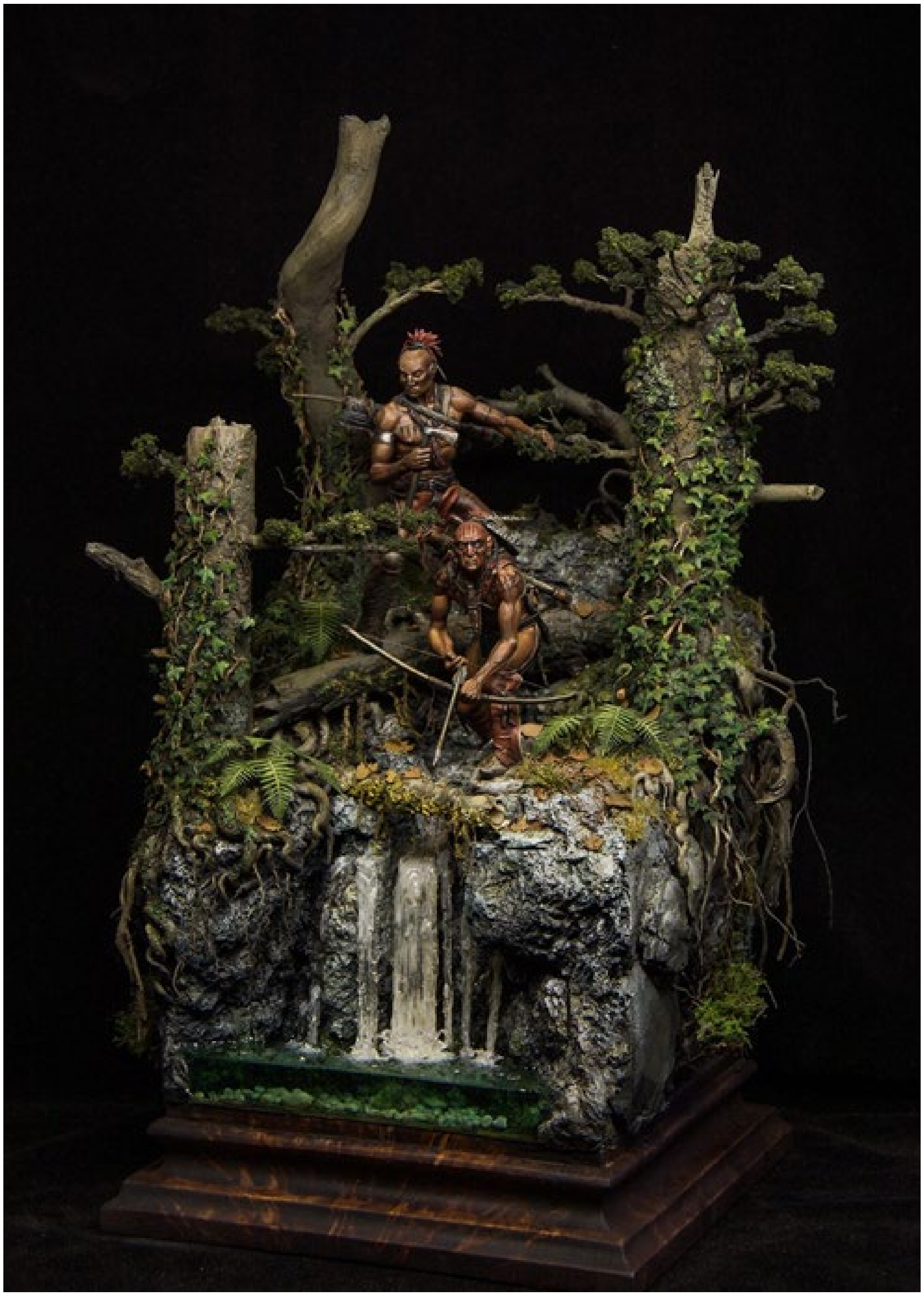
At first, I was not going to do anything special with the two Indians and just put emphasis on the painting, then placing them on a small base. However, since I really like to try everything new in creativity, and the Indians in general, which I first painted in my art-career. During the process of painting came the idea to recreate around the Iroquois their natural habitat. This required the creation of a larger base! I've never been to the North American forests, but according to various sources, such as modern photographs, paintings of artists, depicting the life of the Woodland Indians, I was able to make an approximate picture. I thought why not put the Indians on the edge of a rocky cliff surrounded by trees and other vegetation...in the process of work I tried to stick to this image.

A few words about the creation: The rock foundation of the composition was modeled from the bark of the Karelian birch and the









trees made of real branches and wires. The roots and woodland mushrooms are sculpted from Epoxy Putty (Milliput, Magic Sculpt, etc.). In addition, for realistic imitation of forest soil, I used a lot of moss, lichen, model powders, model grass, leaves, and many other materials. To simulate the water, I used a two-component resin, Still Water and Transparent Water from Vallejo. To simulate ivy, roots and seeds of birch trees were used. The figures and the base are painted mainly with acrylic paints from Vallejo and Scale 75.

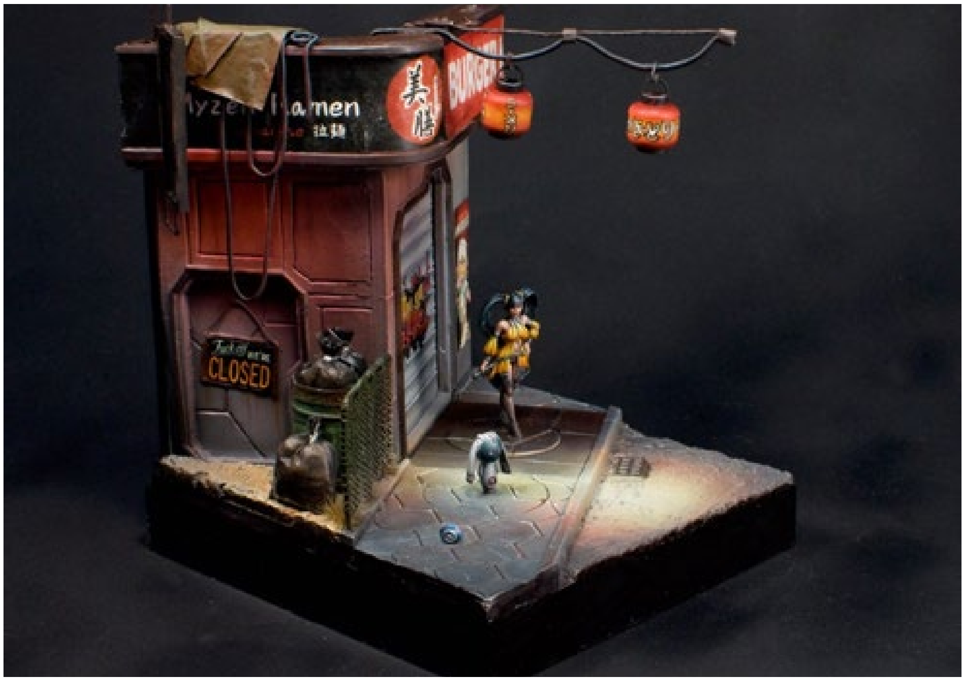
For all the integrity of the work, there are still a number of imperfections and imperfect details in it. This means that it is definitely necessary to develop further, and I have a feeling in which direction to move in this development. Nevertheless, I hope that my work will appeal to everyone who is not indifferent to the military historical miniature and someone may be inspired to create something of his own, as in turn the works of Sergei Popovichenko, Marion Ball, Laszlo Adoba and Robert Griffin's paintings served as inspiration for me.

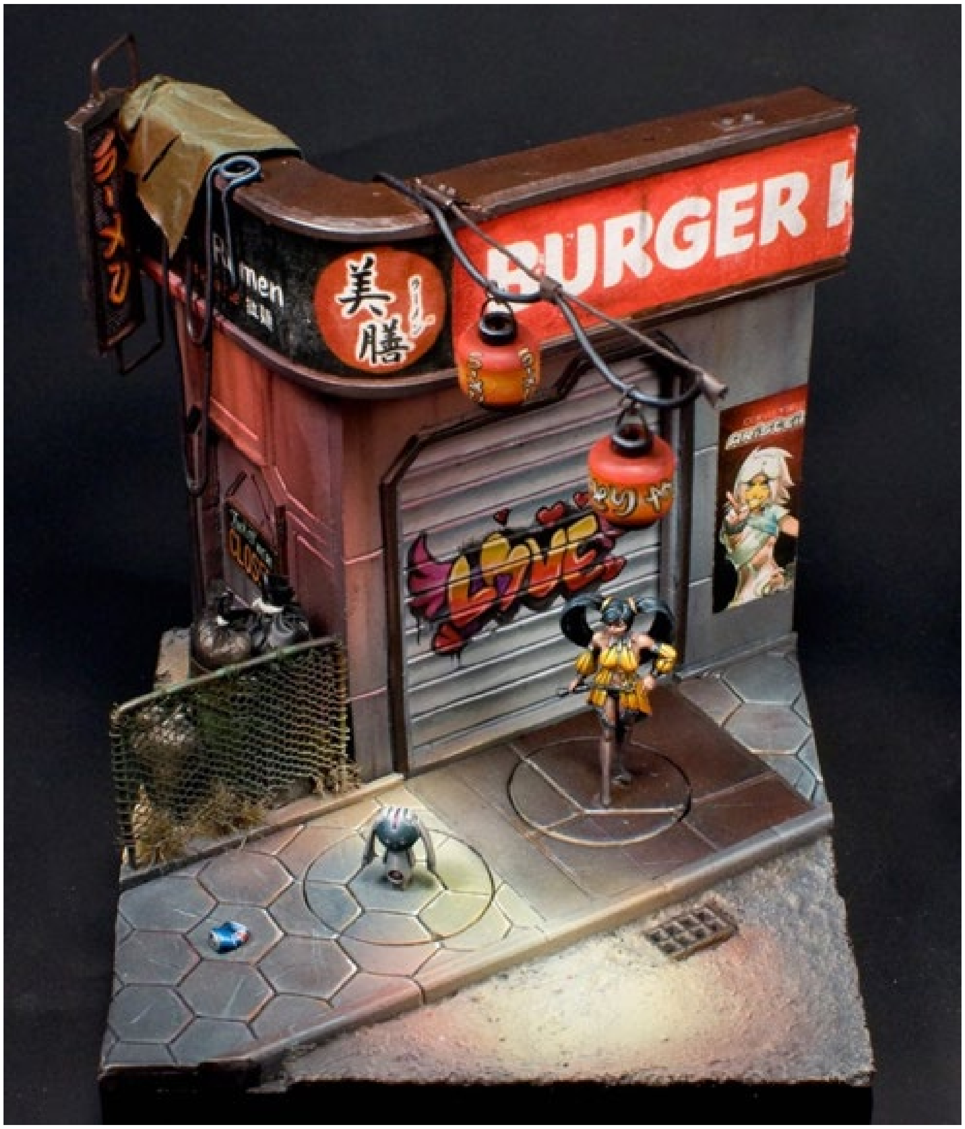
Thanks for your attention and with best regards, Stanislav.

PUTTY & PAINT

GoGo Marlene at work

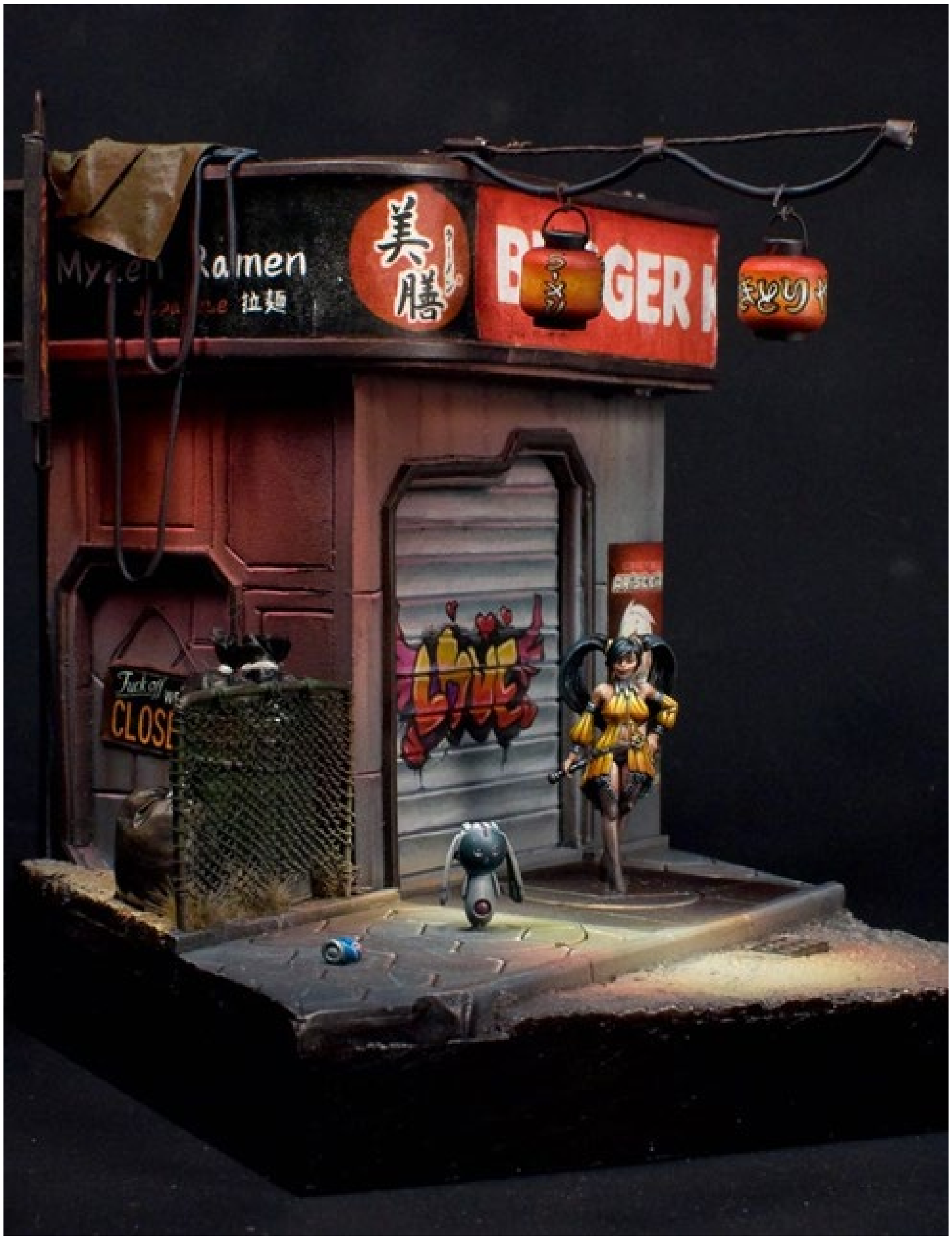
converted & painted by
Sergey "Adv" Papkov





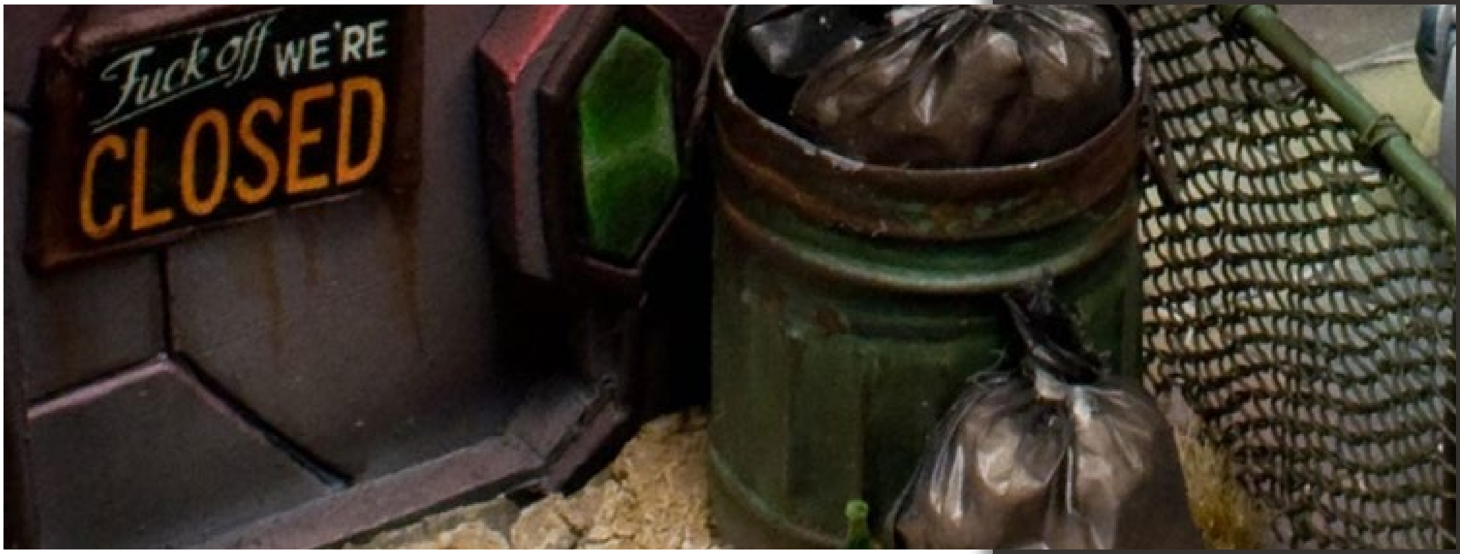
The idea of this work appeared almost by accident. The customer asked me to paint the miniatures of Marlene and the drone for his collection. I suggested making a diorama stand. Over the next six months, we selected sketches and references for the project and eventually created Marlene working on the city street. Marlene is a journalist in the world of Infinity the game. Her drone is a walking pile of equipment for audio and video recording. The main task was to create the atmosphere of a cyberpunk world. Whether I managed it or not is up to the viewer.

This project was my first experience in the making of a diorama. Before this endeavour, I was engaged in painting figurines with minimal design of their bases. In addition, this project allowed me to break out of my comfort zone and try various techniques. This included creating a garbage can, packages, asphalt, mesh-netting and most importantly and most difficult, working with object source lighting on a large object. Not only on a single figure or small base, but the entire scene. I will mention, Satoshi Araki's works had a huge impact on my inspiration. Despite the steep learning curve, I gained unmeasurable knowledge and pleasure. I know this will not be my last diorama.



& PUTTY PAINT

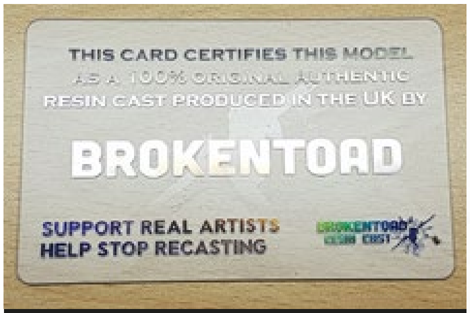
Often asked questions are what materials were used in the scene. The building and pavement are made from foam PVC. The asphalt is made from sand with gypsum. The cracked earth is completed with Citadel textures. The mesh-netting is woven by hand from 0.2 mm thick wire. The neon inscription and a soda can are sculpted from GreenStuff. The garbage can is handmade with a thick piece of aluminum foil. Of particular interest to many was the packages with garbage. I took real trash bags with the thinnest polyethylene and cut it with a hot knife. I put small paper balls into the bags and tied them. The signboards and poster on the wall are printed on a standard printer. The graffiti and hieroglyphics on the flashlights was done by freehand. Lanterns, as many correctly guessed, were made from Lego heads. This was the third version I tried. At first, I tried to make flashlights from wire with paper, but they looked like dead slugs. Next, I tried sculpting it from GreenStuff, but they came out too big. As the deadline came to an end, I had to 'borrow' a couple of details from my child, especially since they suited perfectly...



Herne the Huntress

Tutorial by Luke Wilson

It's been a while since I last did a tutorial for **FPM**, so I thought I'd dip my toe back in the water again. I wanted something impressive to do and **BrokenToad's 'Herne the Huntress'** had that presence I was looking for. As with all figures, before I do anything I have a good look over the model, of course, seeing how much prep it will need and figuring out the painting to construction ratio. This is one figure that needs serious thought before painting; but hopefully my experience with this one will help you when you do yours.



THIS CARD CERTIFIES THIS MODEL
AS A 100% ORIGINAL AUTHENTIC
RESIN CAST PRODUCED IN THE UK BY

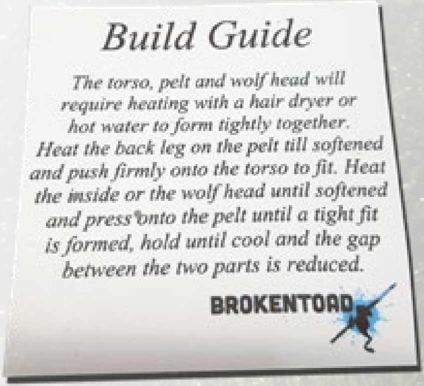
BROKENTOAD

SUPPORT REAL ARTISTS
HELP STOP RECASTING

Before we get started, I want to point out one thing. As you know we at FPM are totally against re-casters and BrokenToad has taken some steps here. When you buy any of their figures, they will have this rather nifty card to show you it's the real deal and not a recast.

Okay, first things first. When I get a model, I have a good look over the figure and try to imagine the scene it will be in. In this case with it being a bust, I think about the plinth I will select as I think this is just as important as the figure you are going to mount on it. A while back I got a base from Bespoke Bases, just because I liked it. I do buy bases with no thought of what I'm going to do with them!

Anyway, I did a dry fit and sized up the plinth. It was the perfect colour and the size was perfect for what I had in mind. Now back to looking how I was going to paint her. Before I started with the painting, I noticed BrokenToad had put a note in the box with her explaining a way to go around the construction of her. I will say take note of this, it does help.



Build Guide

The torso, pelt and wolf head will require heating with a hair dryer or hot water to form tightly together. Heat the back leg on the pelt till softened and push firmly onto the torso to fit. Heat the inside or the wolf head until softened and press onto the pelt until a tight fit is formed, hold until cool and the gap between the two parts is reduced.

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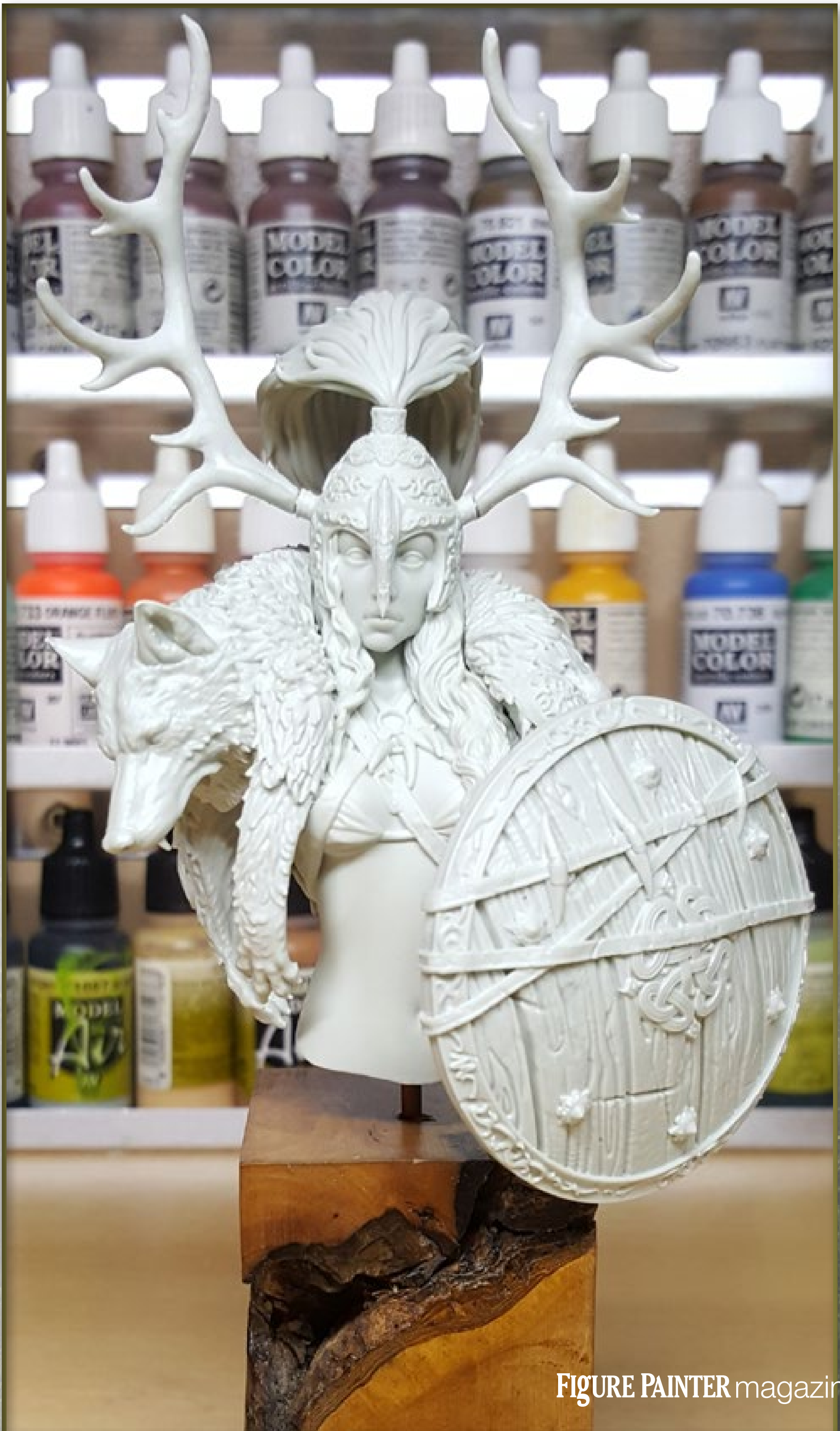

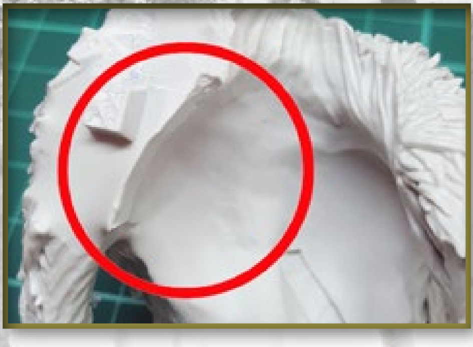

During the building I noticed the wolf pelt is a REALLY tight fit and scrapes the body as is 'snaps' into place, so I knew this would be a one try fit as I had decided that the body has to be painted and then the pelt fit in place. This is going to scrape paint off, which I hope wouldn't show; however, the tip of blow drying it helps, as you will see. I thought about it for a while, whilst snapping the pelt into place a few times and thought I could take some of it away behind where the wolf head will fit into place. I got carried away and forgot to take a picture of the before, but you can see I have ringed where I cut away, so you can compare it to your copy. It worked a treat--there was less contact with the body, which will stop a lot of damage to the paint work later.

With all the construction thoughts and prep taken care of, it was time to start with the painting. Now I have wanted to try out the skin technique that I learnt at the **Chris Clayton** Seminart, and I thought this was my chance to give it a go. I spoke to Chris and he was happy for me to write about it– 'Share the knowledge,' he said. Cheers Chris! So, I selected my colours I wanted to use for the skin, along with some of the colours I used on the course.

I gave her a blast of Vallejo White to undercoat her. To get my base, I did a 50/50 mix of Tamiya Deck Tan and Buff. I mixed in some of their own thinners, so it would go through the airbrush, in this case a Harder and Steenbeck Infinity CR Plus with the 0.4mm needle in it. I also did the arm at the same

time. Next, I moved on to the base of the technique, putting in veins. I selected ComArt Sun Washed Flesh for this. The ComArt paints are specifically for using through an airbrush, so no thinning is needed. They are transparent, so give a good effect when used for this process. This involved keeping the airbrush as perpendicular to the figure as possible and moving it in a random manner to create squiggles on the base coat. Now this is done to get veins and try and make it look as natural as possible. Strangely this is not as easy as it sounds, as we as humans like symmetry and naturally will go in patterns, so like at our course have a practice first. A ping pong ball is good for this as we learnt at the course.

Next, I changed over to my 0.15 needle and now it gets a little easier as you can trace over the lines you have already made. Still try to keep a random element to them, go lighter and harder in random areas, this was done to try and start simulating the different depth of the veins. Once I had made the 2nd pass I added ComArt Blush Flesh in 50/50 and repeated the process, again going harder in random areas, you can soon see it building it up, so it does get easier each time. Lastly, I did a final layer of about 90/10 Blush flesh and Red Ink Wash form Darkstar Miniatures. I did my final pass in areas I wanted the veins to be the nearest to the skin surface. I also used this same mix to base the lips and paint in the eye areas, and just used my brush for this. Of course, I made a few mistakes here and there. If you look closely, you can see a few spatter marks on the veins, but I was confident I could make these disappear when I carried on with the skin.

I then sealed this with the Ultra Matte, this is important as the ComArt paints are like water colours in the fact even once dry they can still be played with, and you don't want to mess up the effect you've created. Switching back to my 0.4mm needle, I gave her a couple of light coats of Light Skin form Scalecolor with a touch of Sepia and Green Inks from Darkstar. I then did another layer of just Light Skin. This came out a little bit too orange, but again I thought I could correct this later.

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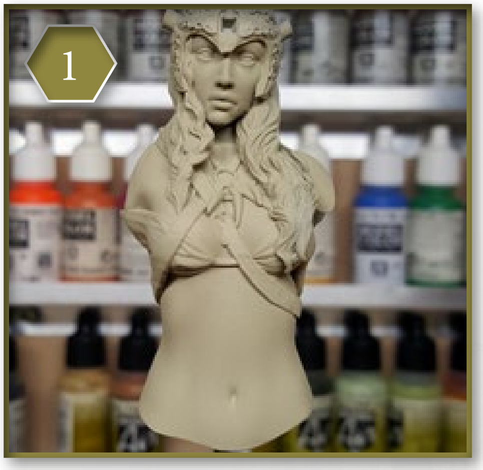

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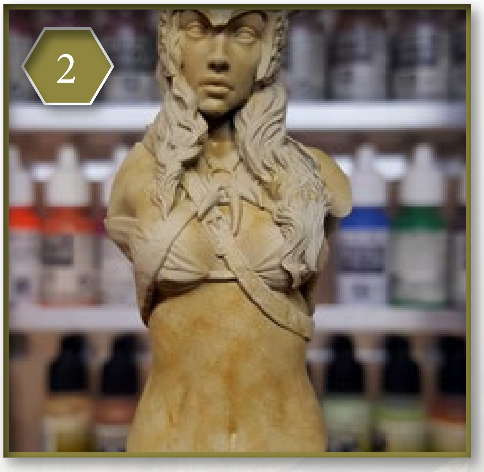

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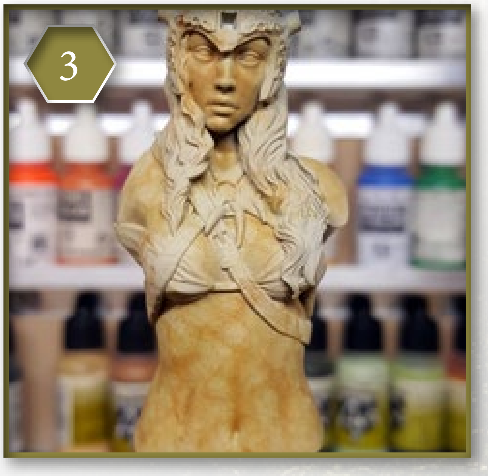

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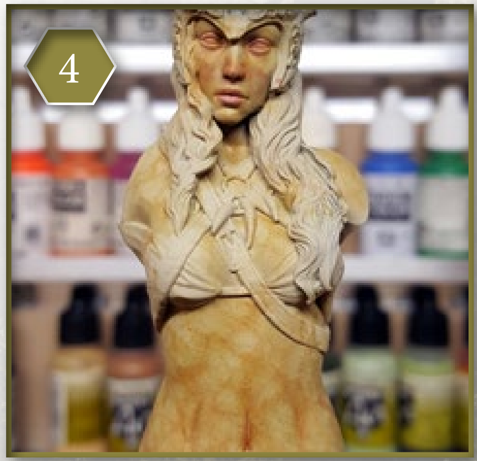

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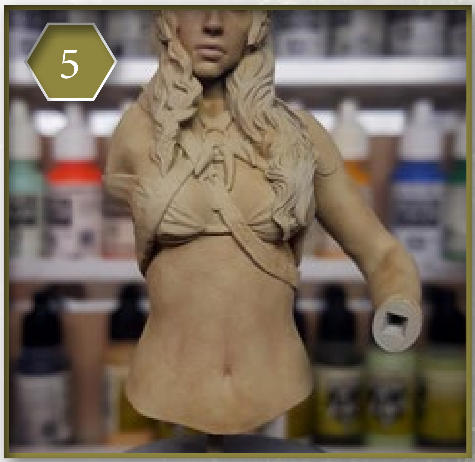

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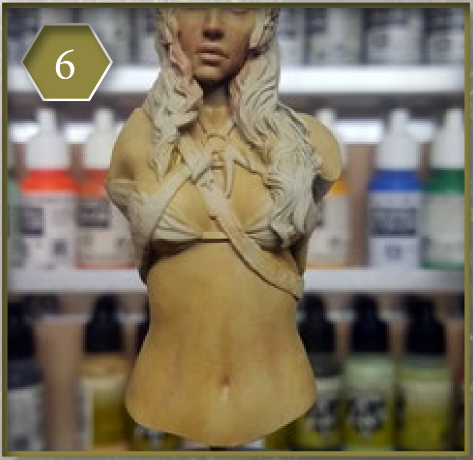
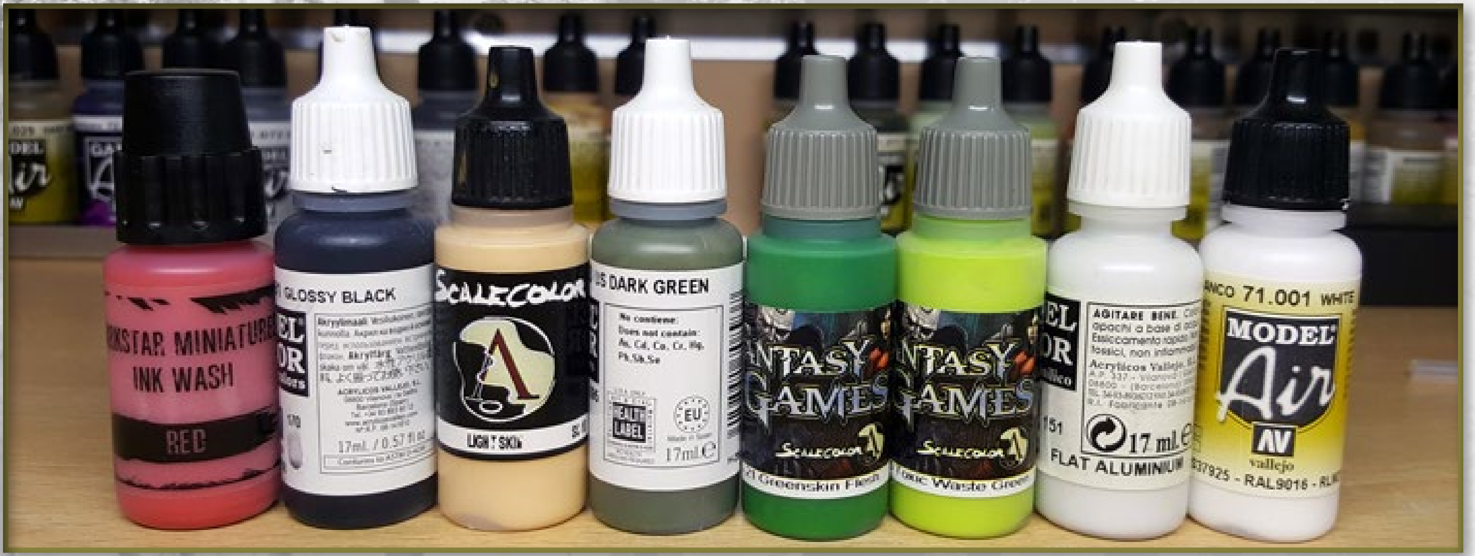
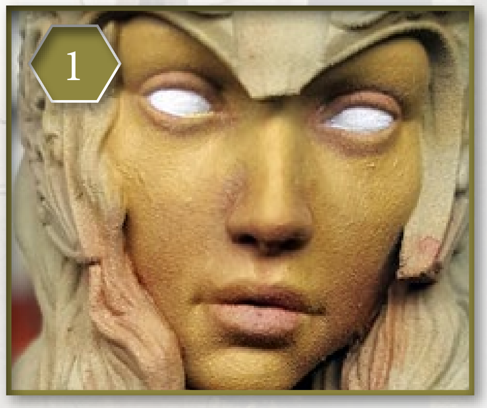



ARKSTAR MINIATURE INK WASH
RED
GLOSSY BLACK
SCALECOLOR
LIGHT SKIN
DARK GREEN
FANTASY GAMES
Greenskin Flesh
Toxic Waste Green
FLAT ALUMINIUM
71.001 WHITE
MODEL Air

At this stage, I moved on to the eyes. I wanted green eyes; firstly, as she was going to be a red head and green eyes always look good, plus I wanted different green tones throughout the model.

With colours selected I first painted the area white. First a small amount of Red Ink was used in the corner for the eyes. I also added a small amount of this to her cheeks, simply as it was there! I then shaped the irises first with Dark Green from Vallejo I then mixed in a small amount of Glossy Black and concentrated at the bottom of the irises. Next was a 50/50 mix of Dark Green and Greenskin Flesh from Scalecolor. This was worked at the top of the eyes. Finally, Toxic Waste Green from Scalecolor with a touch of Light Flesh was mixed in and the lights were reinforced towards the top of the eyes. Pure Glossy Black was used to bring in the pupils. A glaze of Toxic Waste Green with a touch of Flat Aluminium from Vallejo was applied to the lower right-hand sides of the eyes. All that was left to do now was add a glint of pure white to the pupils.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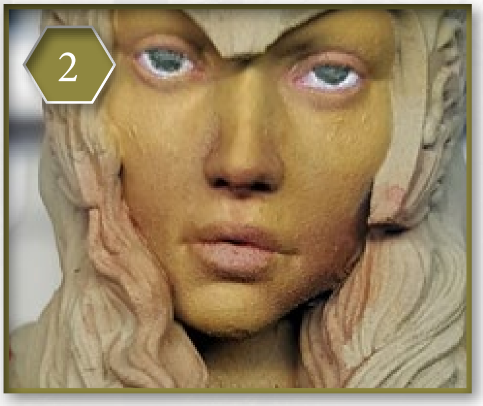
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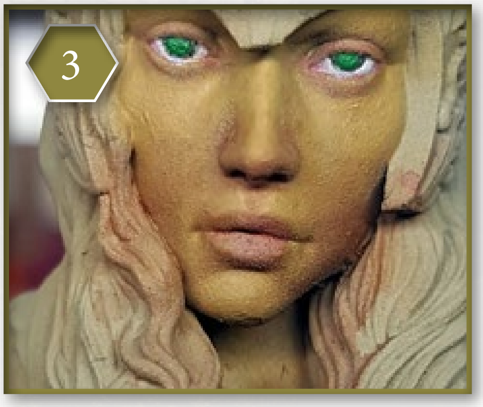
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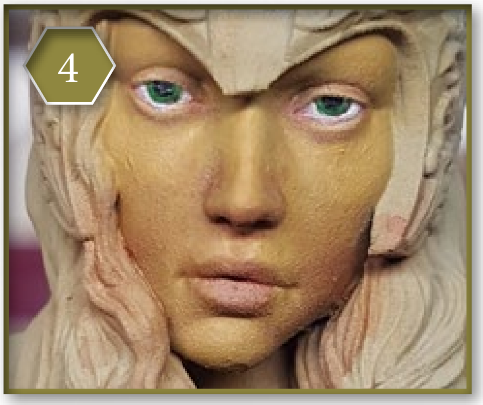
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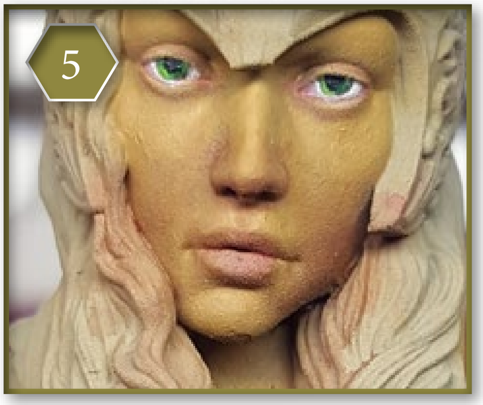
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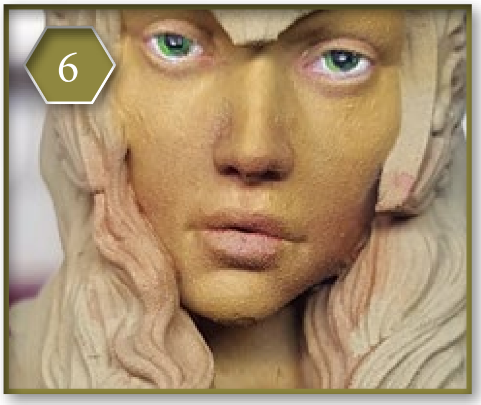
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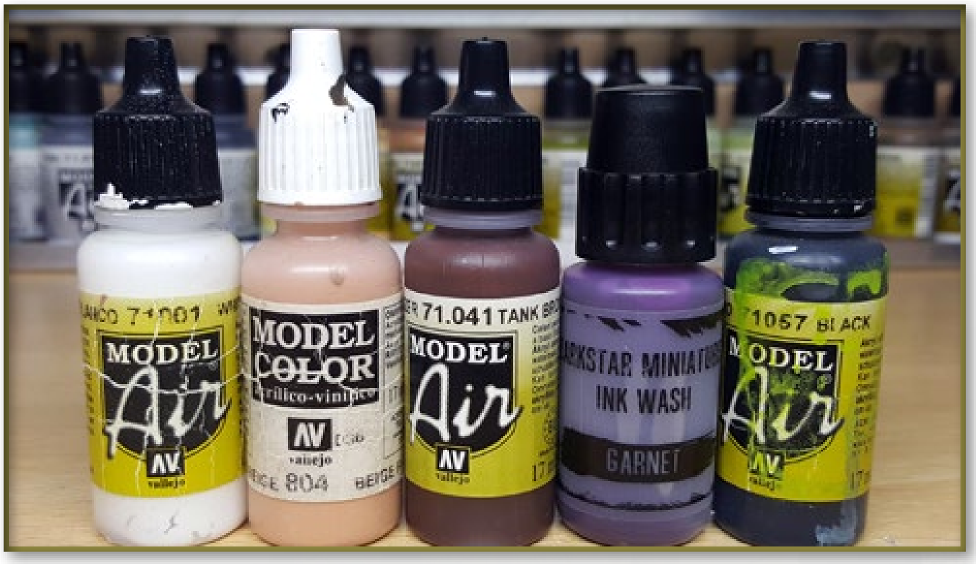
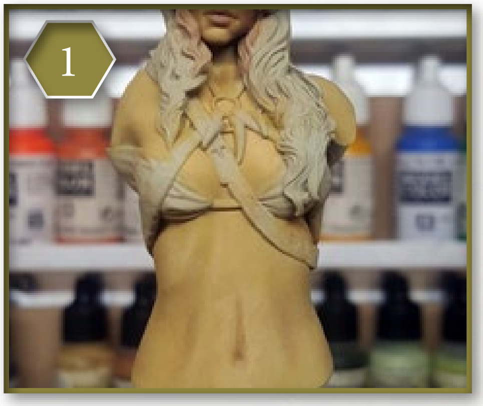
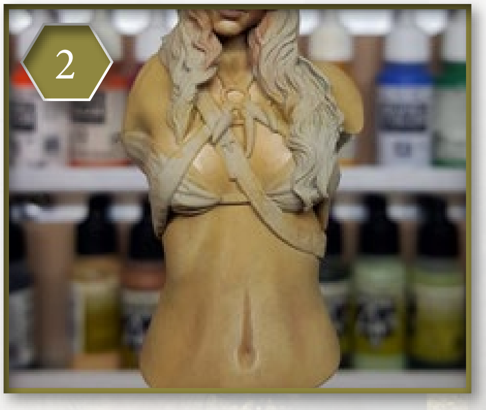
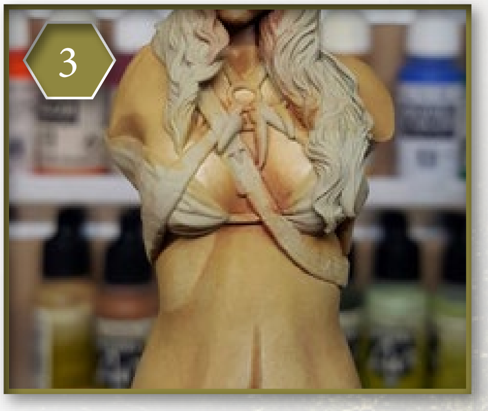
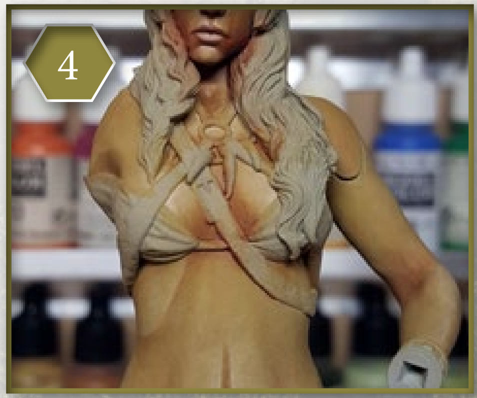
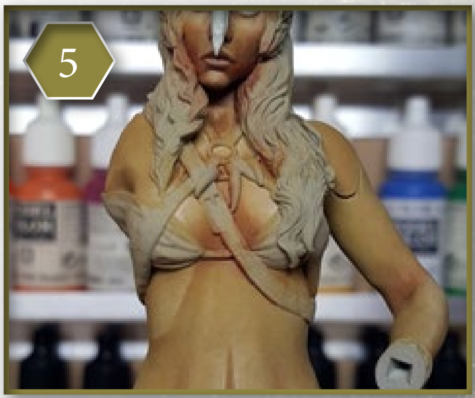


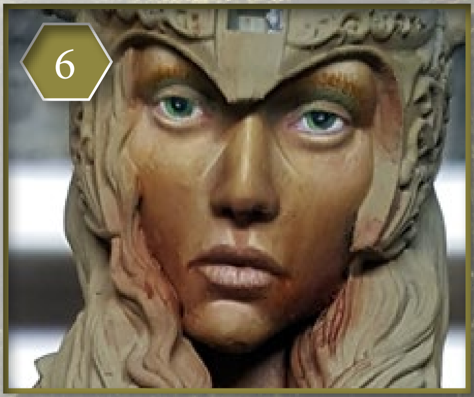








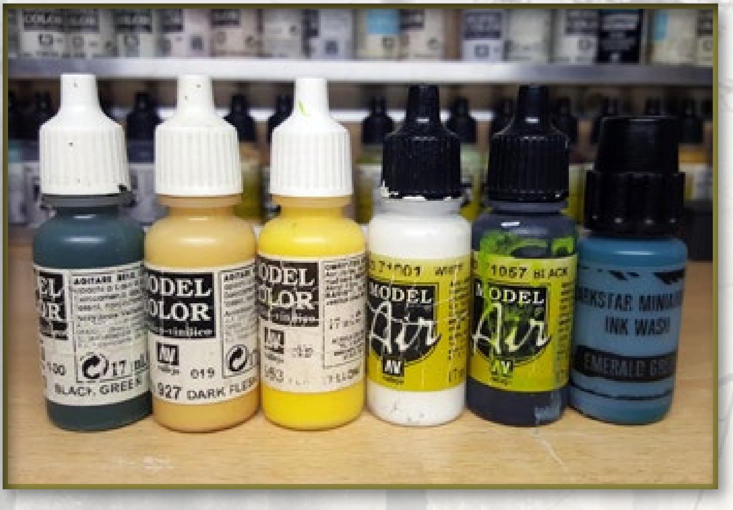




I then returned to the skin area. First, I started to reinforce the highlights. I used Light Flesh and used Sun Washed Flesh to water down the paint as it's very thin. I used this to define where I wanted the highlights to go -- the stomach, sides of her breasts and of course the facial area. I kept working these same areas and started to add in Pale Skin from Scalecolor, then finally a touch of white to sharpen the lights. I then started work on the shadows. These were done with Sepia with a touch of Red and Garnet Inks from Darkstar Miniatures. I don't have exact amounts; it's just what looked right. I think at this stage I went a little heavy with the face and was hoping I could correct it later. Also, I wasn't sure about how heavy I had gone around her navel. Again, I was hoping I could correct this later if needed. At this stage I offered up her nose guard to see if the lights and shadows were right. Lastly, I added some eyebrows and did her lips. For the eyebrows I used a 50/50 mix of Red Leather and Kalahari Orange from Scalecolor then highlighted up using a bit of pure Mars Orange from Scalecolor.

The lips were given a 50/50 mix of Tank Brown and Beige Red from Vallejo. They were highlighted up using pure Beige Red, then adding in a touch of White. The shadows were done using Garnet. Next, a 50/50 mix of Black and Garnet was used to put in a thin line to spate the lips.

The bra was quite simple. As usual I selected the colours first, using colours in the green spectrum, of course. I then proceeded and gave the bra a base of Black Green from Vallejo. I wanted the area to be subtle and not garish, so I blended slowly. I added Dark Flesh from Vallejo into the Black Green for a few layers to get a smooth transition. Only when I was happy did I start to add Deep Yellow from Vallejo, as I thought it may change the strength of the colour quite quickly. At this point I had to knock it back and blend it a little with a few glazes of Green Ink. I did this a few more times alternating between the mix and the green glaze until I was happy. Only then did I put in some White and give it a final highlight.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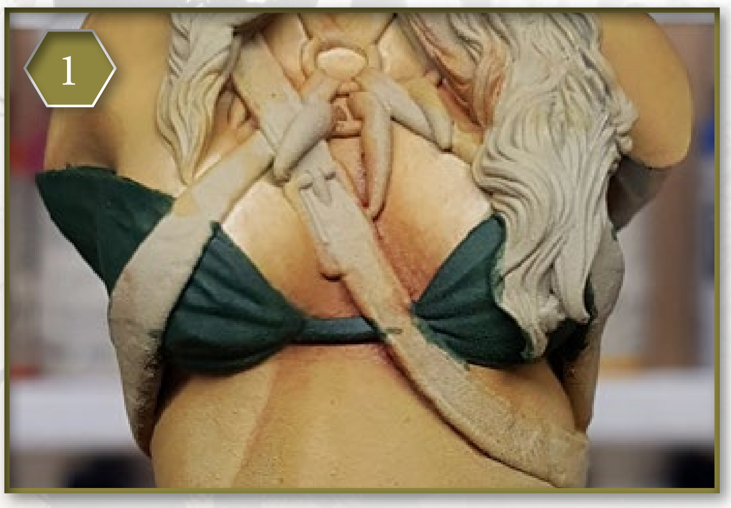
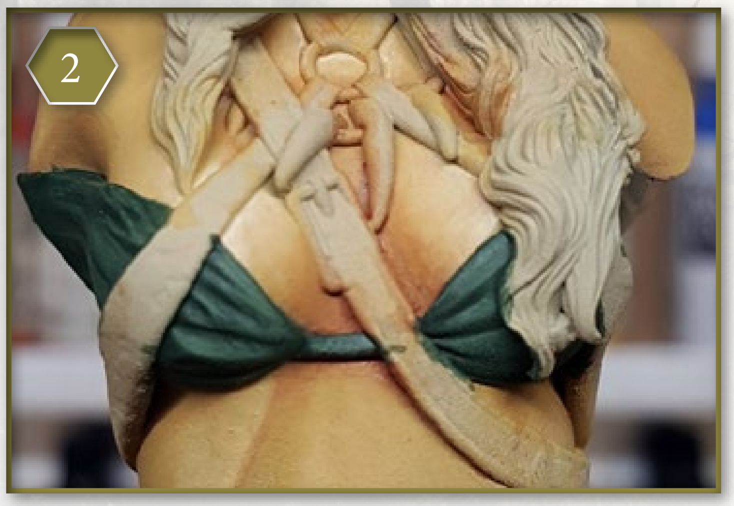
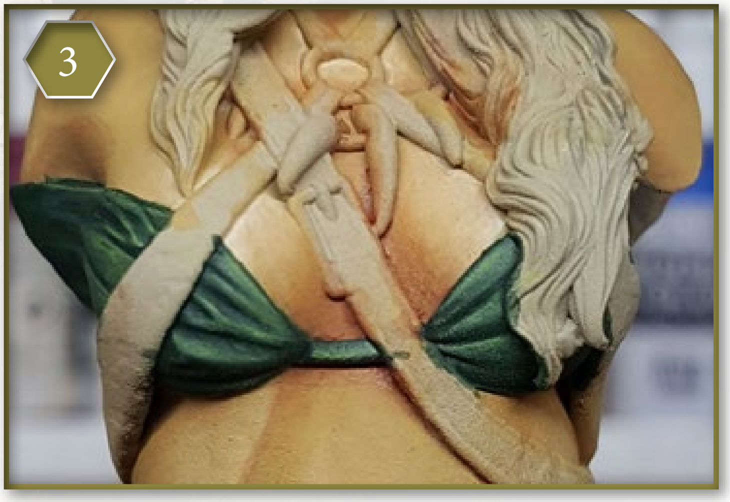
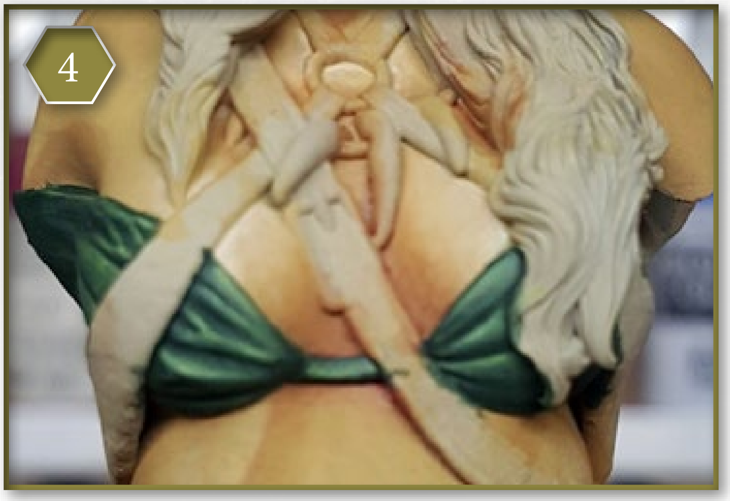
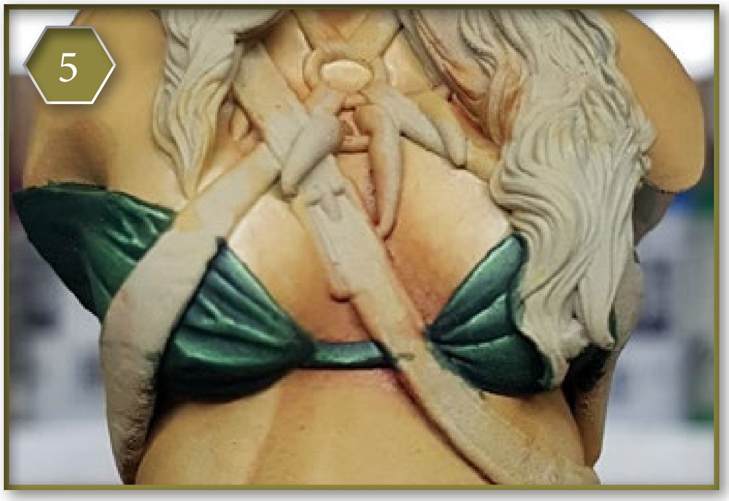
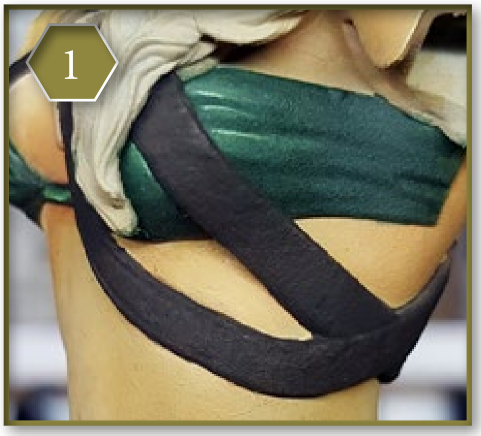


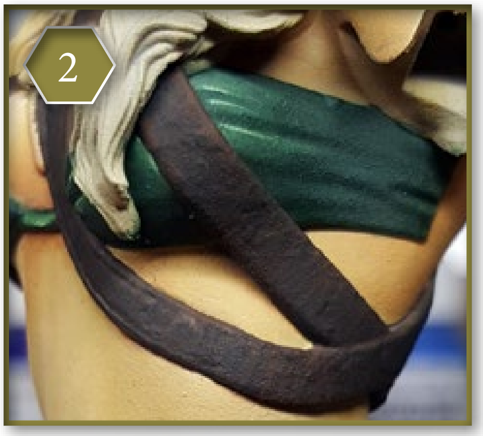


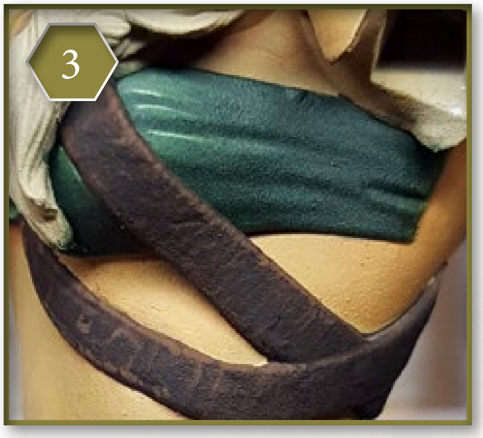


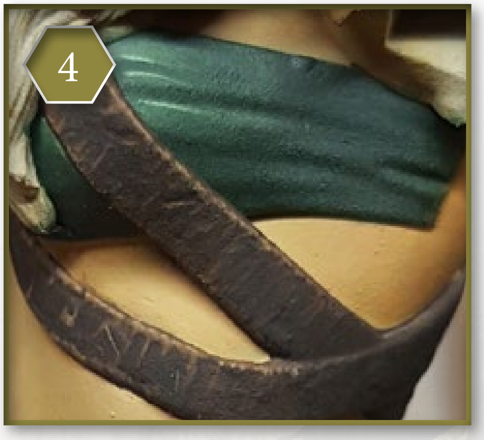






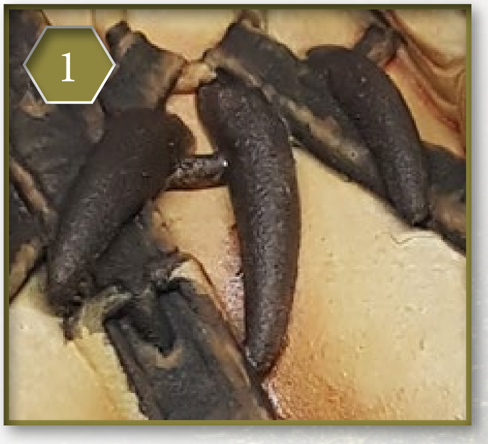


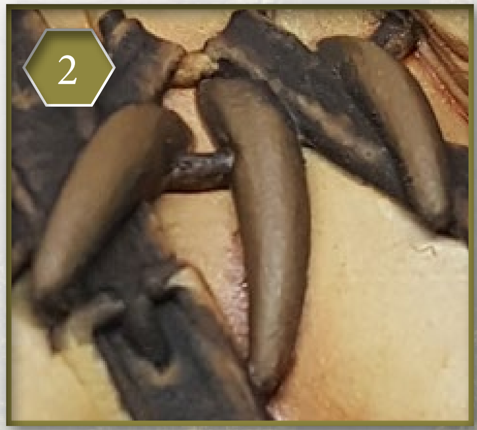


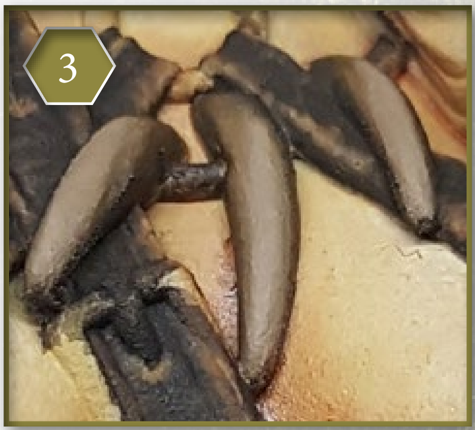


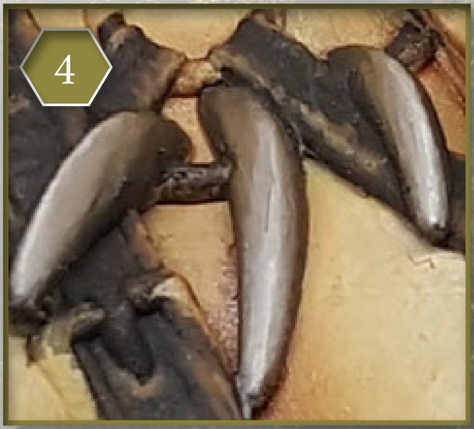
Next, I turned to the leather belts. I wanted to try something different from my normal leather formula; something a bit darker. I went about selecting my colours. I mixed 50/50 Black from Scalecolor and Leather Brown from Vallejo. This gave me that nice dark base to work from. I started adding in more Leather Brown, doing random lines building up the texture. Once I got to pure Leather Brown, I started adding in Cork Brown from Vallejo and only did a couple of layers. I then I added some of the Mars Orange from Scale75 here and there. Finally, I added Iroko from Scalecolor for a couple of layers, and then did some spots here and there of pure Iroko to add some randomness to the texture.

* * *







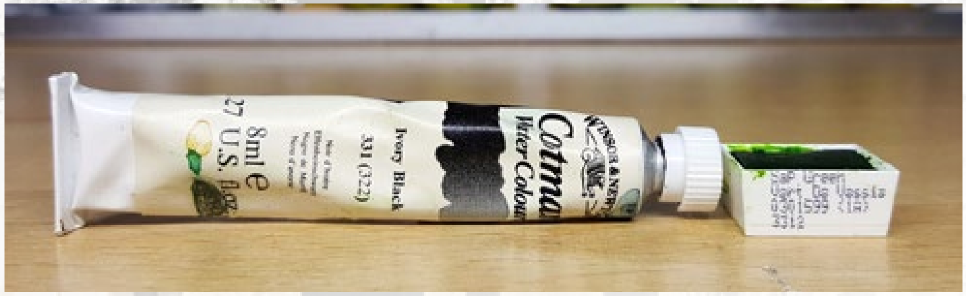


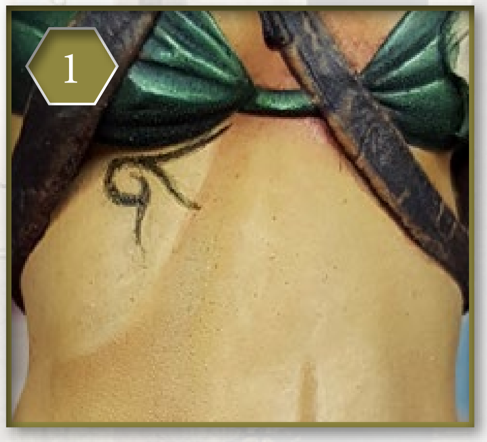
The next thing to do was the small bones hanging around her neck; these are very quick to do so I won't dwell on them too long. I use just 3 colours for my bone. A base of German Cam Black Brown from Vallejo is used. To this I simply add increasing amounts of Flat Earth from Vallejo, then I mix in White Sand from Scalecolor up to pure White Sand and that's it, simple.

I wanted to do some freehand tattoo work on her. On a recent painting day at my friend John Keyes' house, we met up with a great painter called Tue Kaae. You might have heard of him? ☺ If you haven't, go check out his work over at his group's site http://chromanaut.dk/.

He was explaining a technique he uses to get really nice freehand on things, that carries no risk of messing up the model! It is done with water colours, so after a few demonstrations from him, I felt confident to try it on a project, but which one? This one was perfect. I just had to come up with something befitting of the Herne legend. After a bit of research and talking to a tattooist friend, I came up with this design which simply uses just two paints. I also did a design on her arm at the same time.

I sketched out on a piece of paper what design I wanted and then selected my paints. This time it was a bit different, as I selected two water colours! The reason for this, as Tue explained, when using acrylic paint, you have to get it right the first time otherwise you are painting over things. With water colours if you get it wrong, simply use a clean brush and some clean water and you can lift the paint straight off, perfect. And yes, I made mistakes, so this technique is going to be my go to for freehand in future. A piece of advice, though; get the best water colour paints you can afford. There is a big difference in the strength of the colour and how smooth they go on due to how fine they have been ground. Luckily for me, my wife is an artist and just happened to have some Windsor and Newton colours which were very nice. So, I simply mixed the two colours together in a 50/50 mix. The reason for this was I didn't want the tattoo to be too black and look like she had just walked out of the tattoo studio. Tattoos as they age go either a blue or a green depending on what ink was used. Remember I wanted a green theme going through her, so green it was. I did use one product that isn't shown (sorry). I used the Ultra Matte varnish from AK through the airbrush. The reason is it needs to be sealed after, otherwise you run the risk of lifting it as it is delicate once done.

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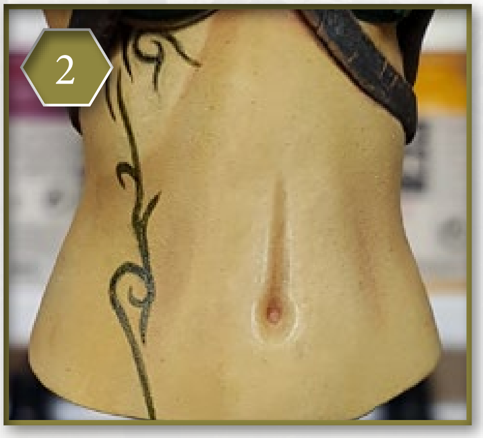
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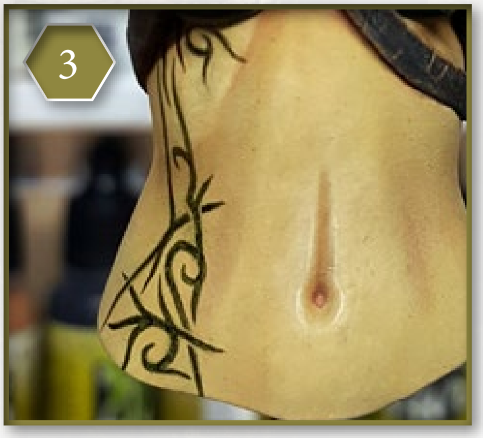
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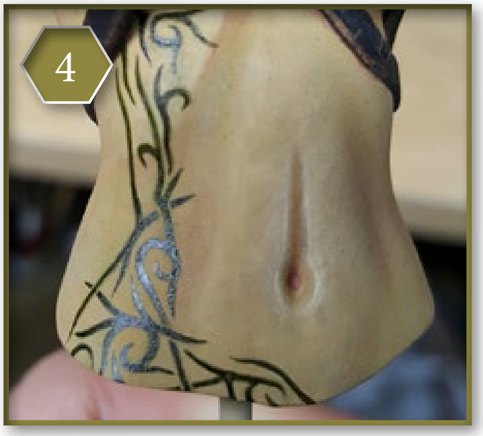
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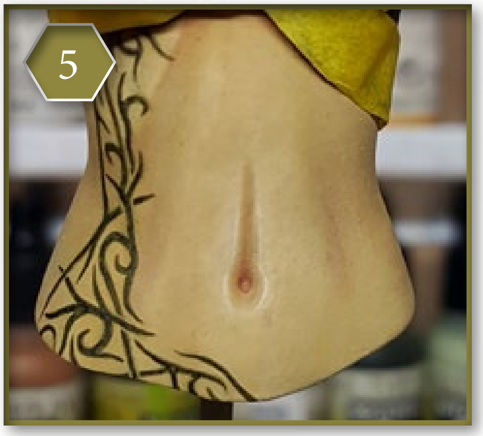
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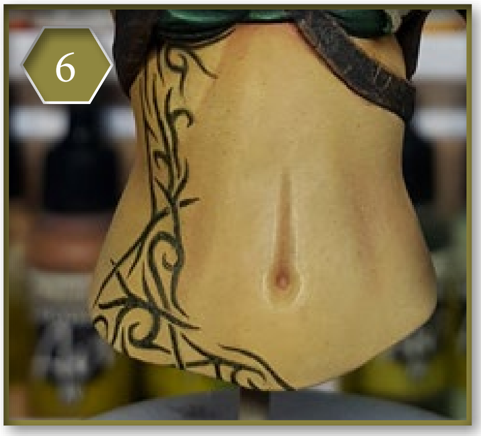
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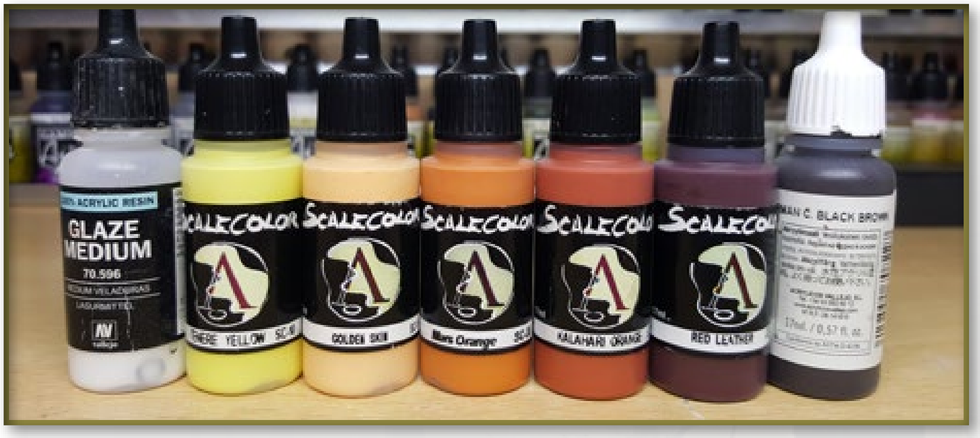
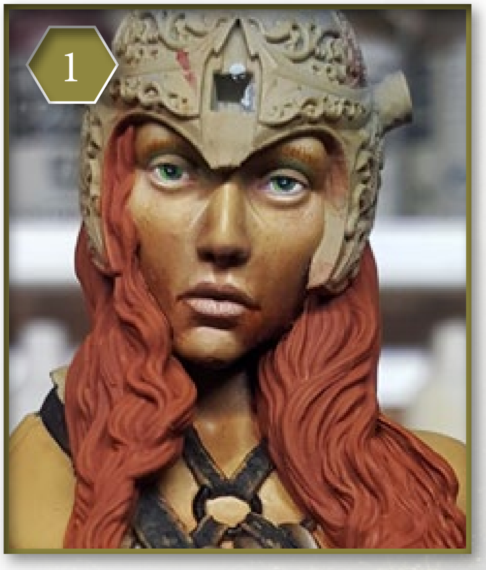
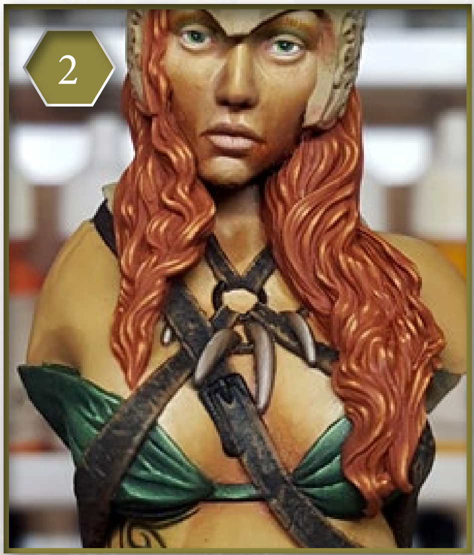
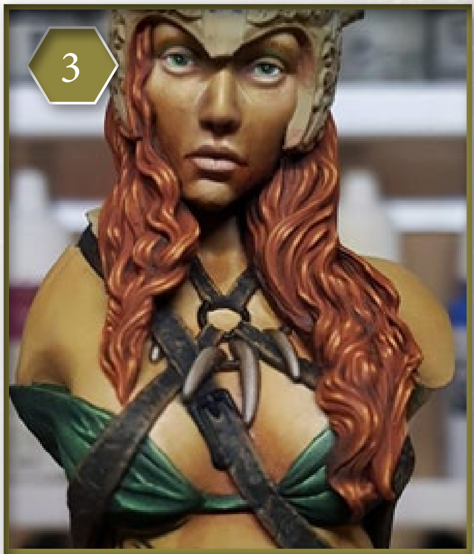
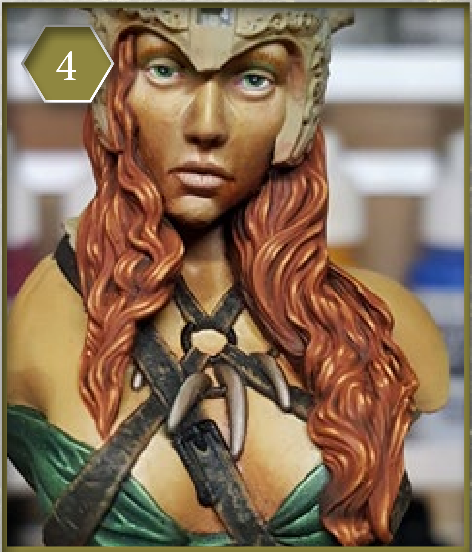
Next up is her hair. With my colours selected, some of which were used in her eyebrows, I based the area with Kalahari Orange. Once I had achieved a nice solid base as the norm, I worked on my highlights first. I started adding in Mars Orange to the base. I used a very similar technique to that of painting NMM. Instead of just highlighting every strand as it gets further away from the roots, I looked at where I thought the natural light would fall and only concentrated on these areas. I could always go back and highlight more if needed, but I was going with the less is more adage. Once I was happy with the placement of the lights and I had gone far enough I started to add in the Golden Skin from Scalecolor, this was to strengthen the illusion of shine and light placement. I then did one pass of adding some spot lights of pure Tenere Yellow from Scalecolor. This wasn't my final highlight, but just to give it some spots for me to work with when shadowing it. I then mixed some of the base with Glaze Medium from Vallejo to blend what I had done as it was looking a little stark. I only did 3 passes, as I didn't want to go to heavy until I had seen it with the shadows.



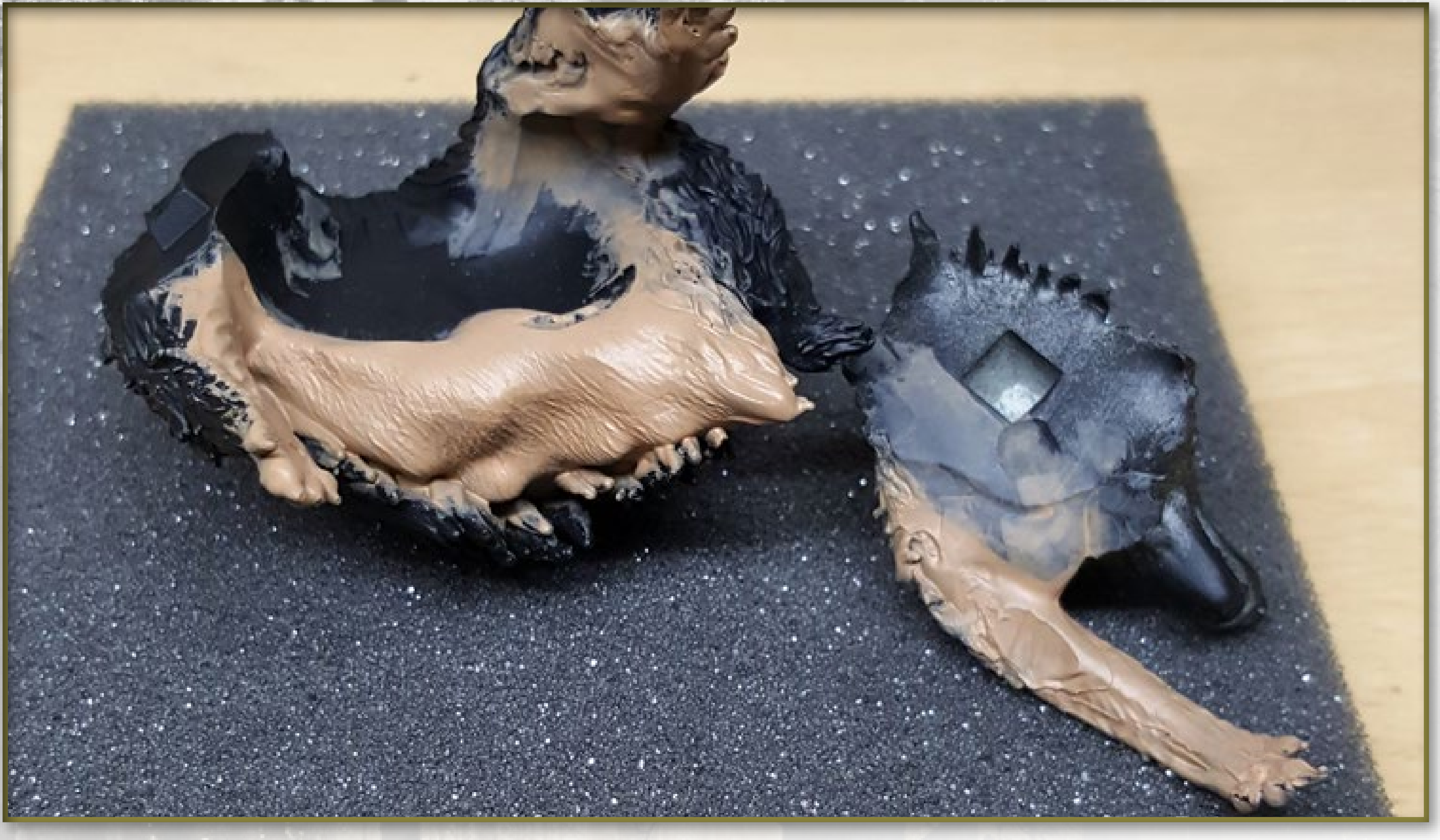


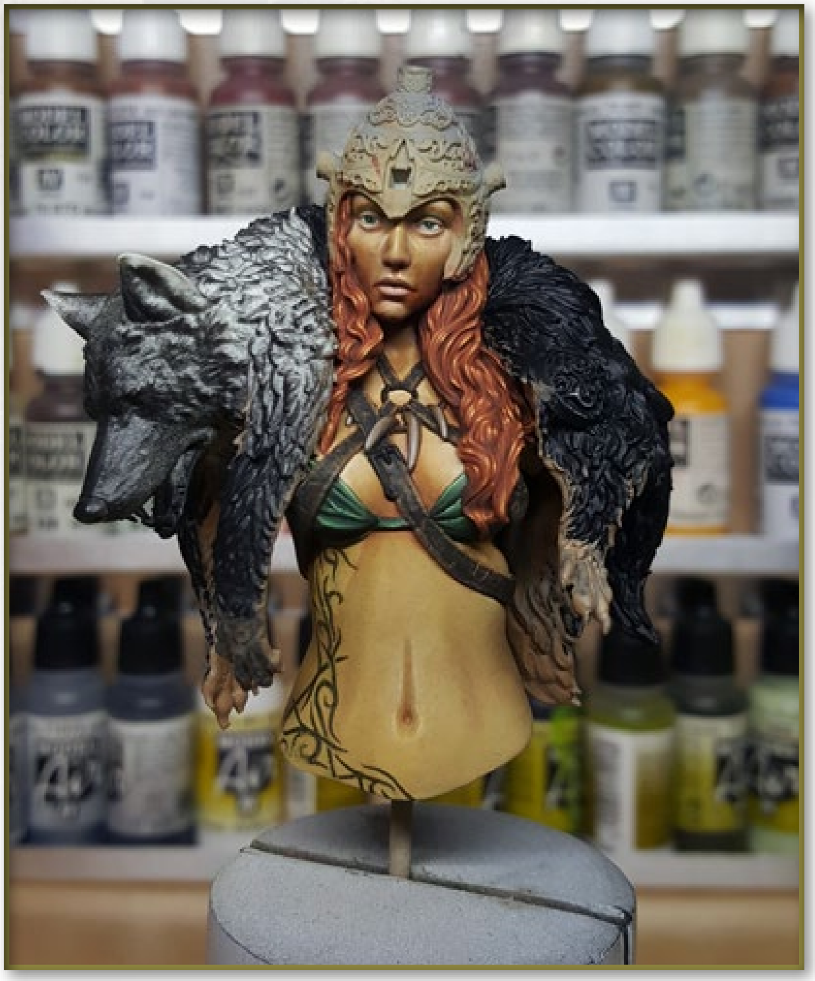






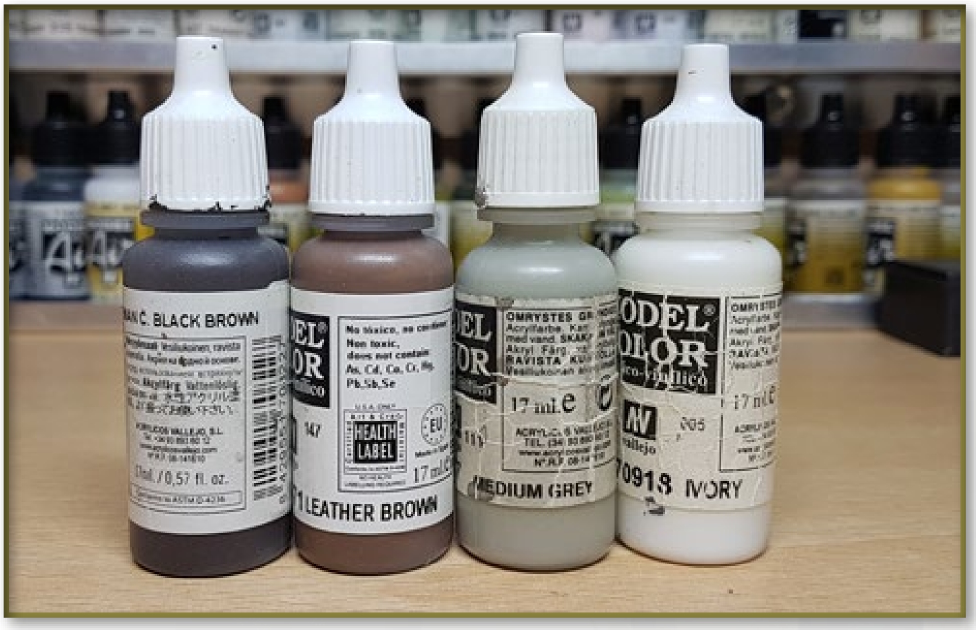
At the time of doing this, I only had one colour for the shadows and proceeded to mix my base orange with some Red Leather from Scalecolor and the Glaze Medium to start creating them. I then did another layer, but with pure Red Leather again adding Glaze Medium. I use the Glaze Medium to make the paint a bit more translucent and flow a little better. This helps with the blending and still allows the paint to deepen the shadow. I showed my progress to **Riccardo Agostini** to get some advice. He thought at the time the shadows still needed strengthening. He knocked up an idea in Photoshop to explain where he thought the hair would benefit a bit more. But as I was at pure Red Leather I had to select another colour, a little deeper but in the same tonal range. I chose German Cam Black Brown for two reasons. Being a brown, it will have the red in it, plus I had used this colour elsewhere in the figure, so it provided continuity in the figure. I placed this in various areas, some Riccardo had recommended and some that just looked right. Lastly, I replaced some pure Tenere Yellow to put some glints back in her hair.





With the main body done, it was time to move on to the wolf pelt ... partially! Now this is where my earlier work would come to fruition or so I hoped, as I knew I'd only get one chance at putting it in to place. I also knew that I would need to at least base coat the skin under the pelt first, as most of it would just not be assessable once fitted. With that I gave all the skin a base of Beige Brown from Vallejo with some White Sand mixed in. I then added glue to the back of the Huntress's body and a few spots here on there, and pushed it into place, hearing that snapping sound. Even though I had previously heated and opened it up a little, it was still a very tight fit. I held it in place for around 10 seconds giving time for the glue to quick bond then checked for any damage. This again showed the pre-build was very important. I think it was more luck than judgment, but there was no damage at all! I glued the head in place, then filled the small gaps and left the putty to cure overnight.

Instead of continuing with the pelt, I thought it would be a good idea to paint the helmet next and I could use the pelt to rest on, so I didn't damage the body. Now I have a confession to make. For some reason I didn't get any step by step pictures of this part. I don't know why, but don't worry. I used the same colours and technique when I did the silver and gold filigree on the shield.

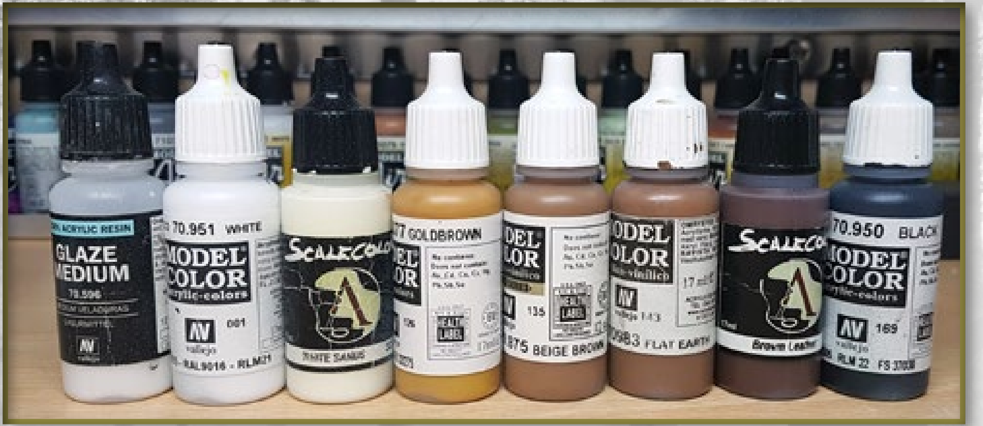


Now I go back to the wolf pelt. This was the only part of the figure I wasn't sure what I wanted to do. First, I painted it totally black as I was going to do a black wolf, but that didn't work. I then did a grey, and it looked a bit washed out. I decided to leave it to do some research and give me ideas. In the end, I used an amalgamation of several different pictures I found as there were bits from each I liked and, being fantasy, the wolf could look how I wanted. I decided to base it loosely on a Eurasian wolf. So, colours selected, I proceeded to map out the colours and basic shape of the pelt.

The bases were created as such. The brown was Beige Brown, the black strip was just Black, and the off white was White Sand with a touch of Beige Brown added. The grey was just a mix of Black and White Sand.

Before I carried on, I did the mouth area, tongue, teeth and gums, as I thought I could tidy any overpainting up when I did the main pelt. The teeth were done the same as the claws, so I painted both at the same time. There are no SBS photos of these, but it was done the same way as the bones on her necklace. The area was based with German Cam Black Brown, and then rebased with Leather Brown, leaving a thin line to outline it. I then mixed in Medium Grey from Vallejo and finally some Ivory from Vallejo. The tongue was done using the same colours as the Huntress's lips.

With my basic shapes mapped out, I went about with the painting of it. As with all things, I started with the lowest part first, which in this case was the White. I washed the main areas with Glaze Medium and Flat Earth to give it a bit of depth. I then brought the colour back in with the base mix. The muzzle I did the same, but I painted it simulating fine fur by using very small strokes to build up each individual hair. Next, I used pure White Sand and using the same technique as with her hair, highlighted where it looked like it needed it. Then was a 50/50 mix of White Sand and White, to further reinforce the light. I then went to pure White, but only did this on the muzzle, tips of the fur around the face (including the ears), and on the top part of the legs. Moving on to the brown, I touched up where any paint had rubbed off, then started to lighten it up. I started adding Gold Brown to get the highlights started, and once I was happy I started adding White Sand in and following the same technique as before. I gave the area a glaze of the base colour then started on the shadows. I glazed in a 50/50 mix of the base colour and Brown Leather from Scalecolor, working towards pure Brown Leather. I then added some Black to the mix and shadowed the lower part and right in where the fur meets the helmet only, so it framed her face a little more. I did the same with the black fur, but never bothered taking pics of the individual stages as I simply put white in the black and highlighted up. I then moved to the grey and the eyes at the same time. The grey was shadowed with a mix of White and Black, going heavier on the Black, of course. I then did another pass of pure Black mixed with Glaze Medium. The eyes were painted white. I then based them Orange Brown from Vallejo. To this I mixed in Flat Earth and shaded the lower areas. Golden Brown from Vallejo was added the base colour and highlights were added to the top of the areas. I did one final highlight adding a touch of White. Then the pupils were put in with Black. Finally, I put a glint on White in the pupil. Now you might think there wouldn't be a glint as it's a pelt, but I did look at pelts as part of my research and even though I suspect they were false eyes, they did still glint so I just decided to replicate that.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GLAZE MEDIUM
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70.951 WHITE
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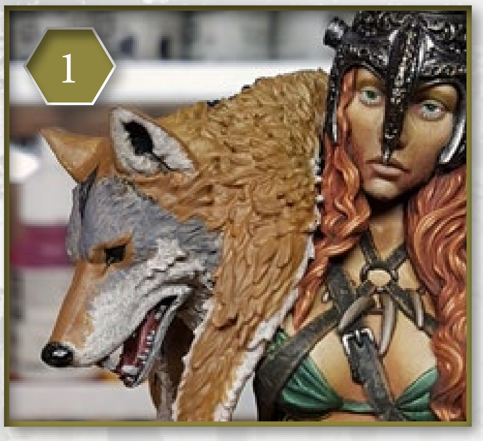
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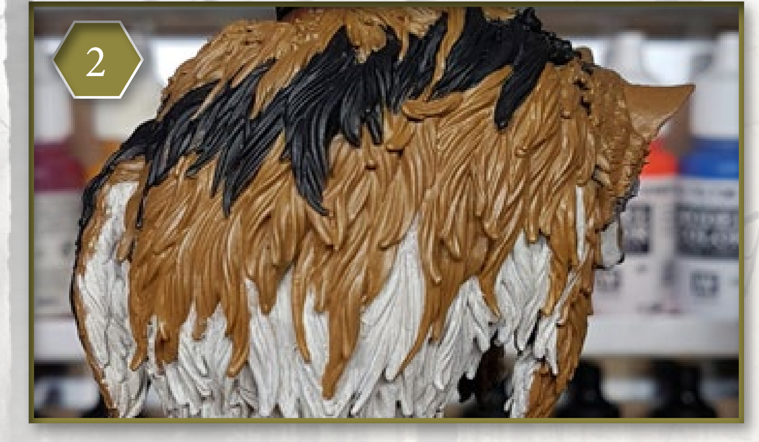
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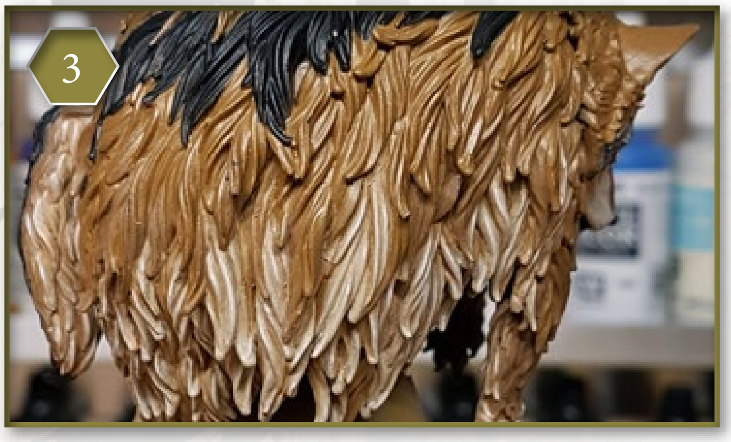
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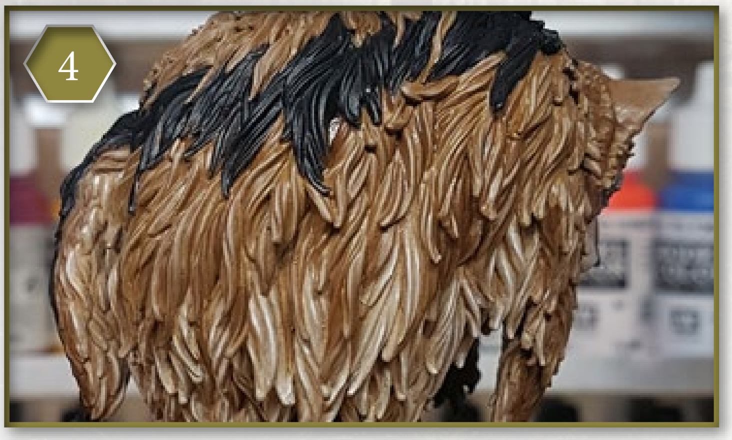
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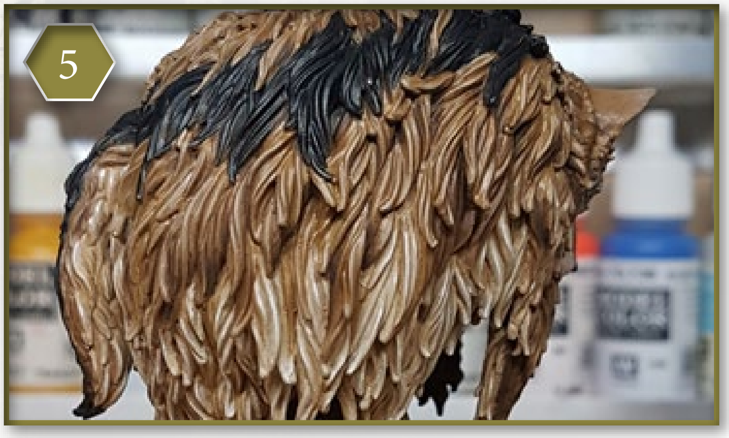
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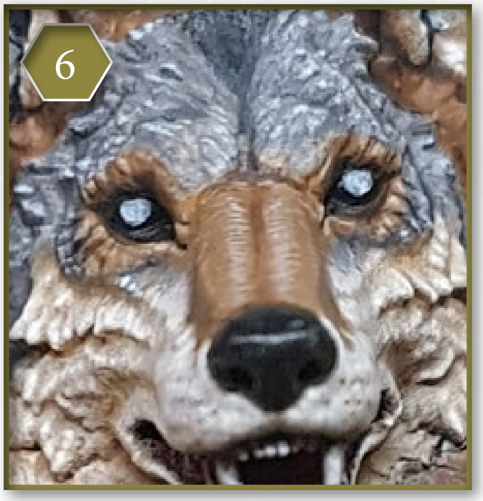
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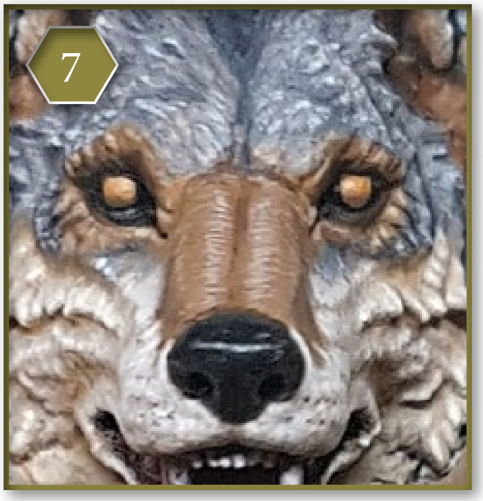
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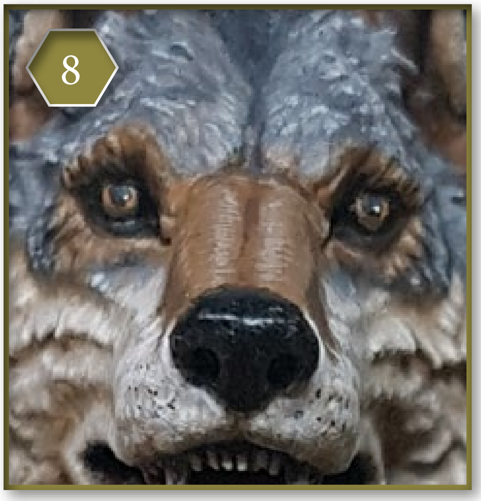
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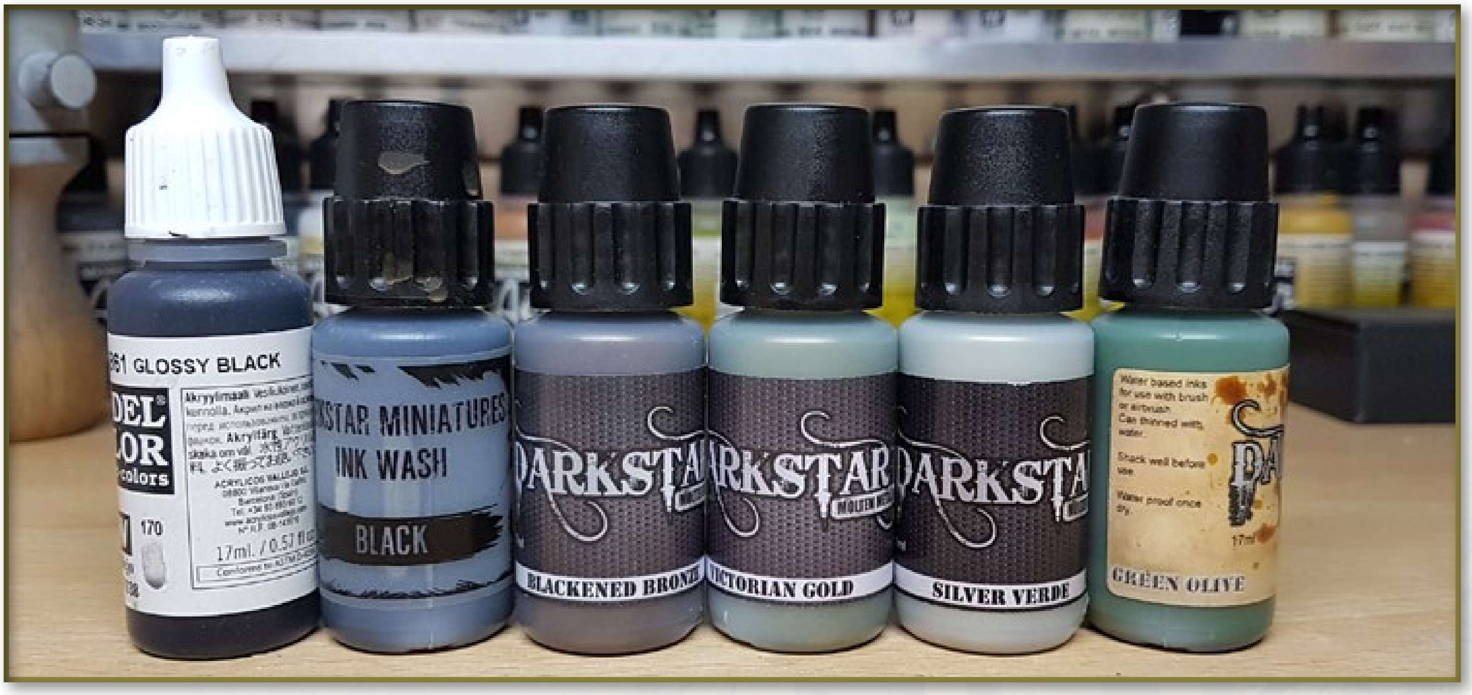
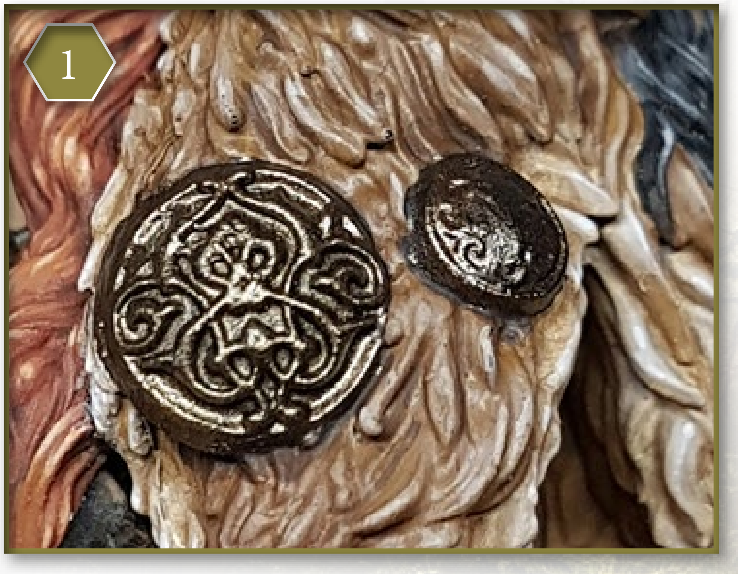


961 GLOSSY BLACK
MODEL COLOR
17ml. / 0.57 fl oz
DARKSTAR MINIATURES INK WASH
BLACK
DARKSTAR
BLACKENED BRONZE
VICTORIAN GOLD
SILVER VERDE
GREEN OLIVE

1



I then moved on to the two broaches on the front of the pelt. Over a Glossy Black undercoat, I painted both with a couple of coats of Blackened Bronze from Darkstar Miniatures. I did my shadows first on these. I mixed the base with Black Ink Wash, again from Darkstar, and laid down a couple of shadows getting dark towards the bottom. To do the highlights I used the base first then mixed in some Victorian Gold form Darkstar, then a few final spots of Silver Verde, which also has a green hue to it. Lastly, I gave a very thin couple of washes with the Green Ink. I also did the bracelet on her arm at the same time.

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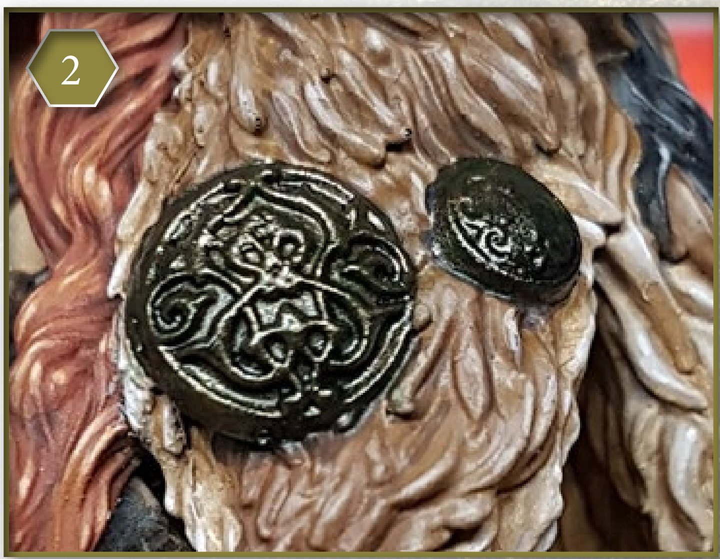

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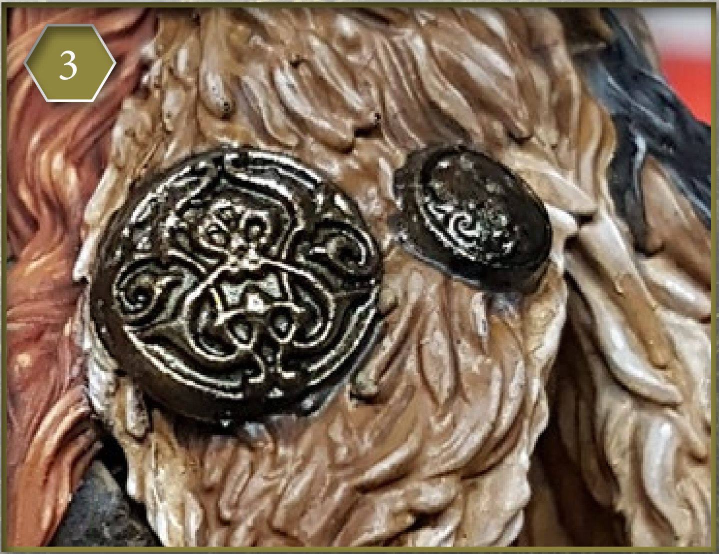
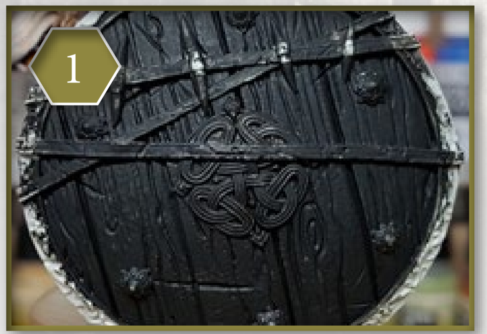


Over a black undercoat again, I gave the whole shield back and front a 50/50 mix of Ardennes Green and Black Forest Green from Scalecolor. I wanted the paint to look worn, so I roughly painted on wear marks with German Cam Brown Black. I then reinforced the brown using pure Flat Earth. I then mixed in White Sand and highlighted up. I stopped before I got to pure White Sand, as I didn't want the wear to be too bright. I then went back to working on the green. I started blending in Sherwood Green from Scalecolor, up to pure Sherwood Green. To create the shadows, I washed French Sepia from Darkstar Miniatures into the lower part of the shield and just under the top rim. I reinforced the depth with Black Ink. I then started adding in Spring Green from Scalecolor. I finally did some highlights here and there with some pure Autumn Green from Scalecolor.

Next, I based the straps Black, then gave them a base of Leather Brown, and to this I added Beige Brown. Finally, I used White Sand. I did this using the same technique I used on the Huntress's body straps. I then moved onto the bones. These were done using the same colours and technique as the bones on the Huntress's necklace.

Finally, I approached the metal. Now, as I said previously, I used the same colours and process as the helmet but forgot to take pictures. As with all metallics I first based the area Glossy Black. I then base coated all the areas with Baroque from Dark Star Miniatures. The areas were washed with Black Ink, and then Baroque was used to bring back certain areas, paying attention to the light already created with the green. I started highlighting adding several amounts of Pewter. I then spot highlighted using Metal Medium from Vallejo. This is a medium that is meant to be used to turn any of the Vallejo range into metallic paint, but I think it's an excellent highlighter for any metallic paint as it doesn't change the colour being used. I then went back with the Black Ink and deepened some of the shadows. The gold was done in a similar way to the silver. The filigree was base coated with Brass from Darkstar. I then gave it a wash with Green Ink with a touch of Black Ink added in. Once dry, I brightened up parts with Brass again. I started building the lights by adding increasing amounts of Victorian Gold from Darkstar. I used this to one) highlight and two) keep the green in the colours. Some Silver Verde was added to the mix to further lighten the areas then finally (as before) Metal Medium was used to spot it here and there.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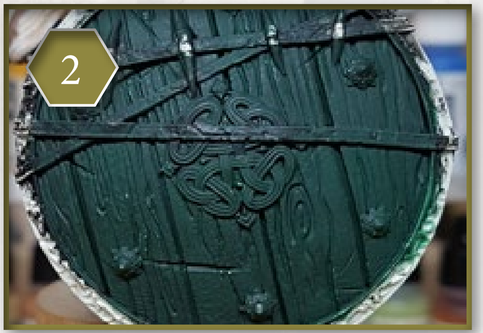
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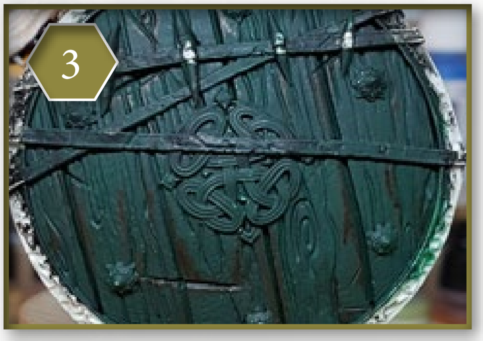
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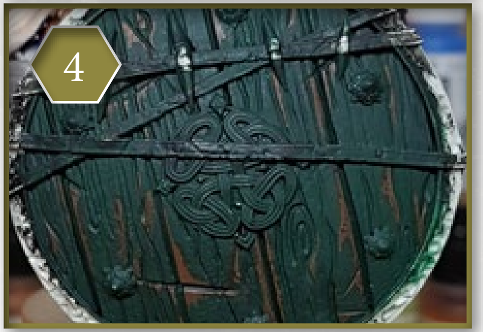
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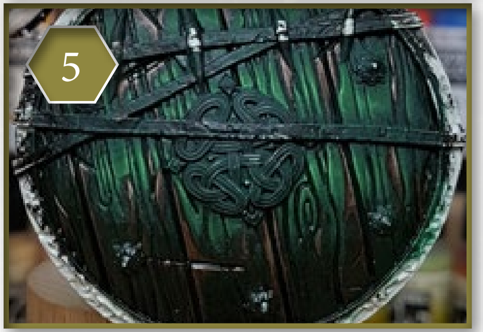
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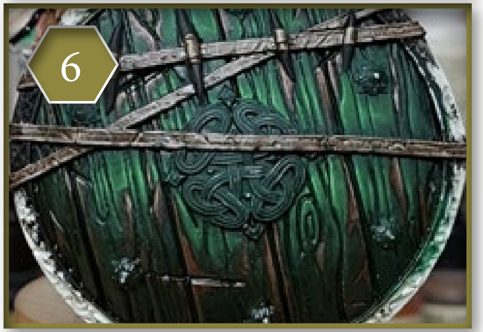
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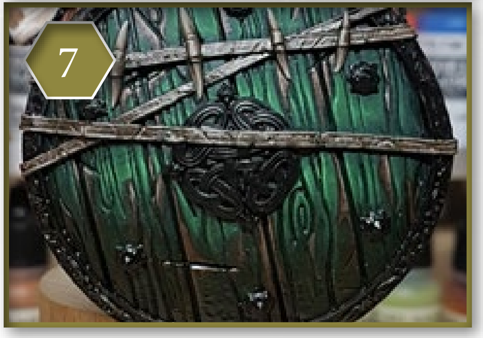
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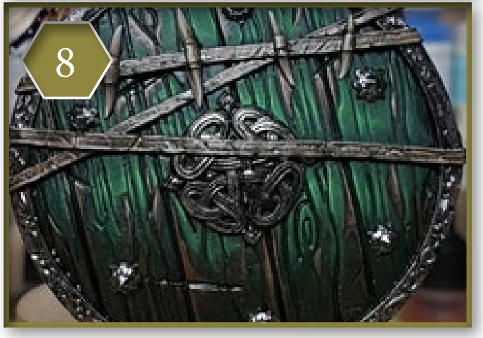
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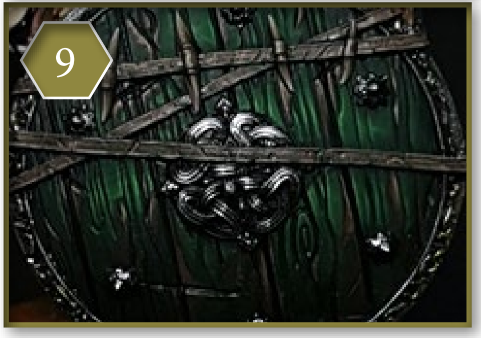
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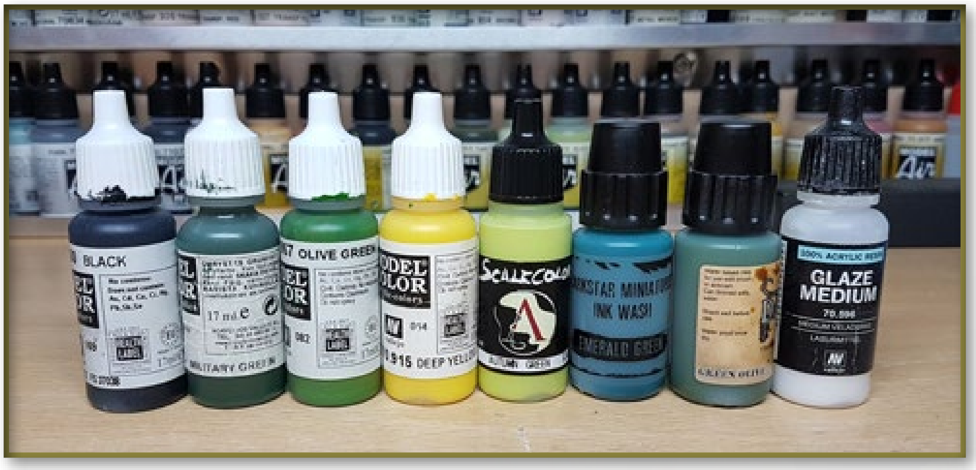

I then moved onto the plume. For this I got out the airbrush again and mixed up a 50/50 mix of some Military Green and Olive Green from Vallejo and thinners and base coated the plume. I then washed the plume with some Green Olive from Darkstar and a touch of Black with the Glaze Medium. I went back over the hair with the base mix again applying the same method I used with the Huntress's hair. I slowly started building up the lights by adding Autumn Green. Finally, I mixed in some Deep Yellow. I then spotted with some pure Deep Yellow before glazing the plume to harmonise the colours with some Emerald Green from Darkstar and Glaze Medium. I also used this same mix to add some green to the back of the helmet to show the distorted reflection of the plume.

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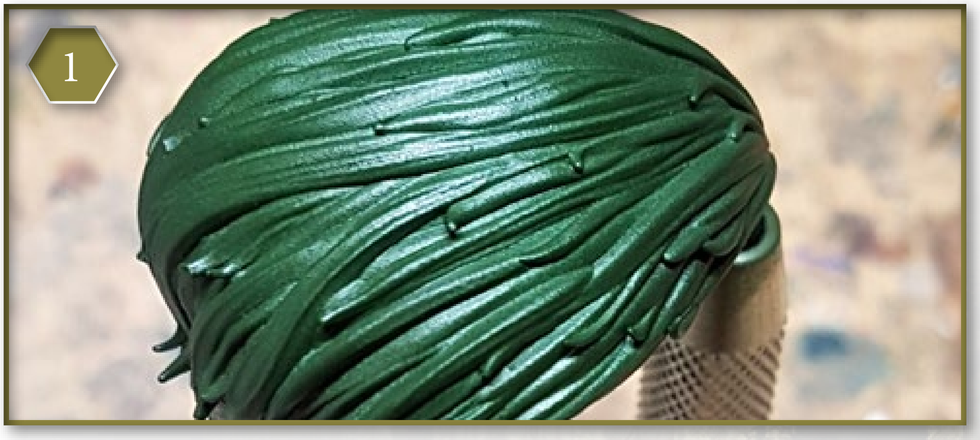

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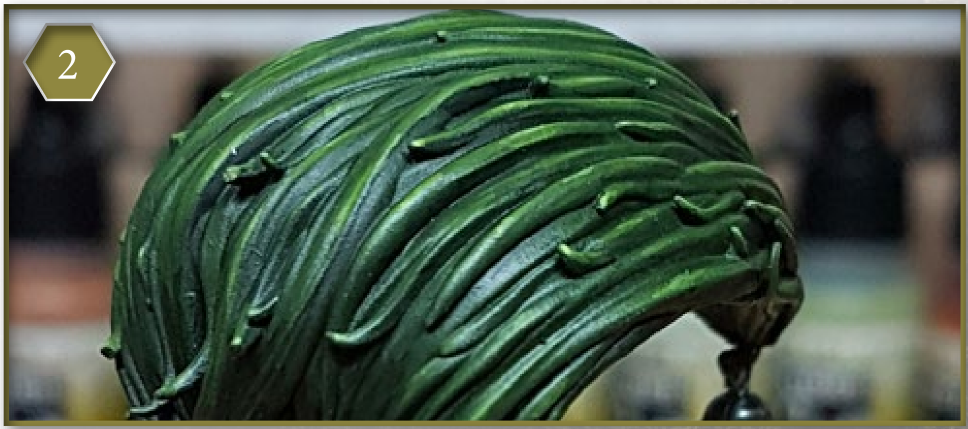

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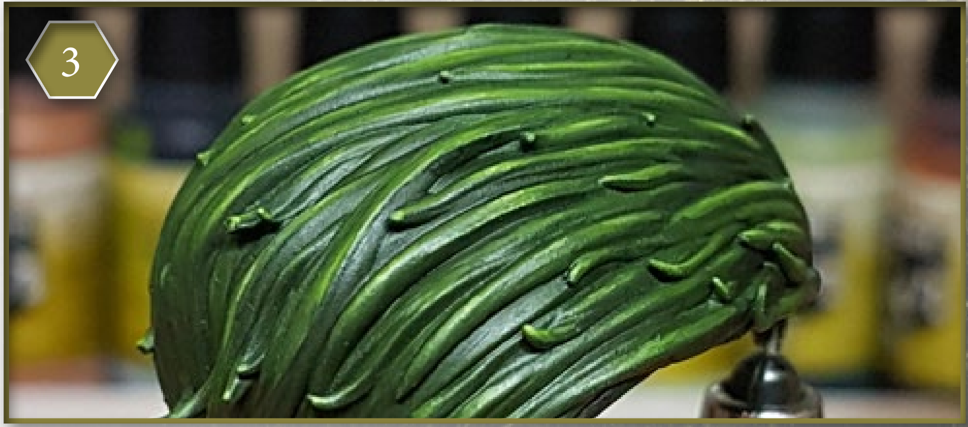

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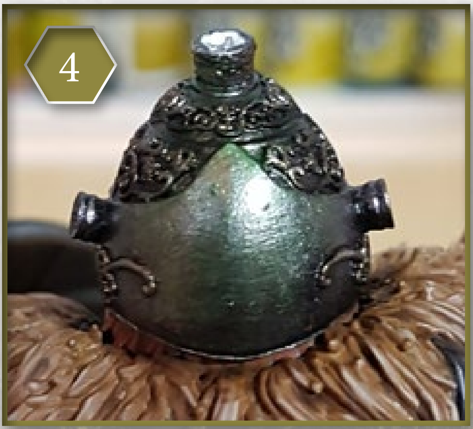

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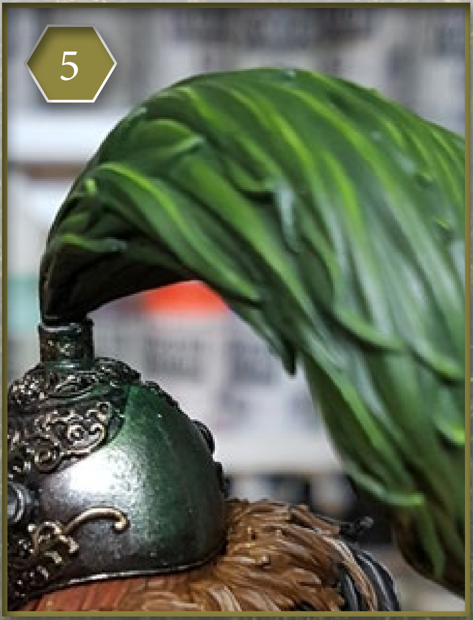
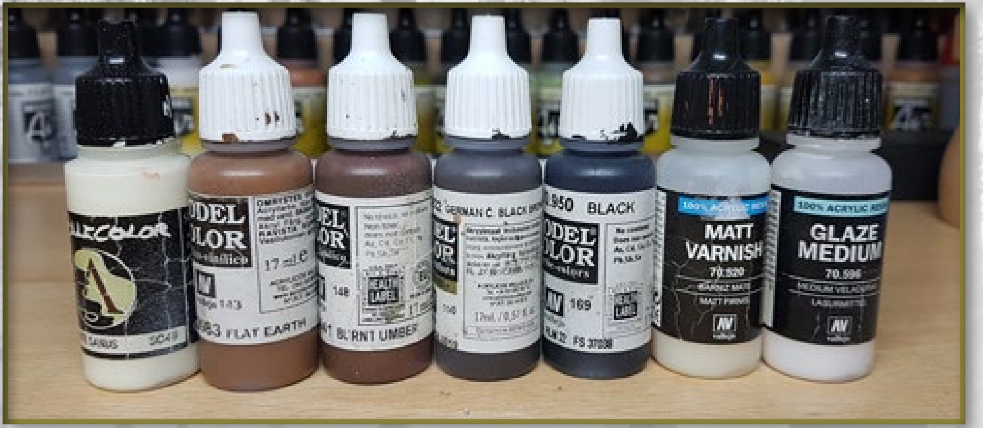
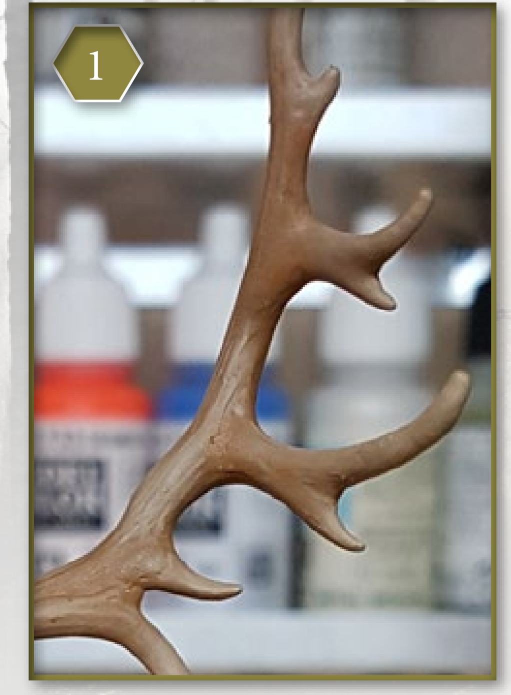




Lastly, we have the antlers. These were base coated with Flat Earth. As usual I started working in the highlights first, so to this I added White Sand to the points of the horns. I did this up to pure White Sand. I also added some lines in to add texture and make them look like the layers that antlers are made up from. I then mixed some Burnt Umber from Vallejo with Glaze Medium and started to shadow the main beam. German Cam Black Brown was then mixed with Glaze Medium and I deepened the shadows again. Lastly, I add some Black to the Black Brown and just applied it to the pedicle only. I noticed that the paint had gone a little glossy, so I painted the antlers with some Matt Varnish from Vallejo to dull them down.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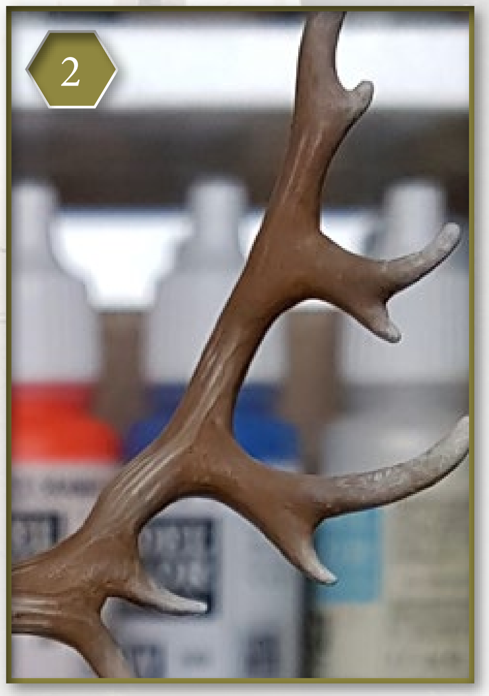
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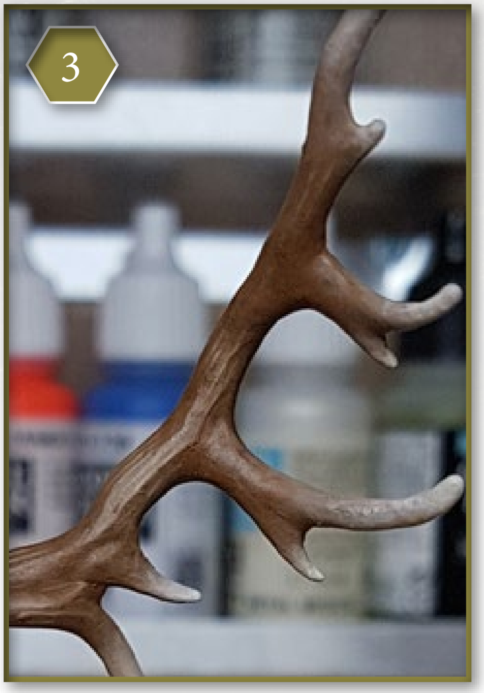
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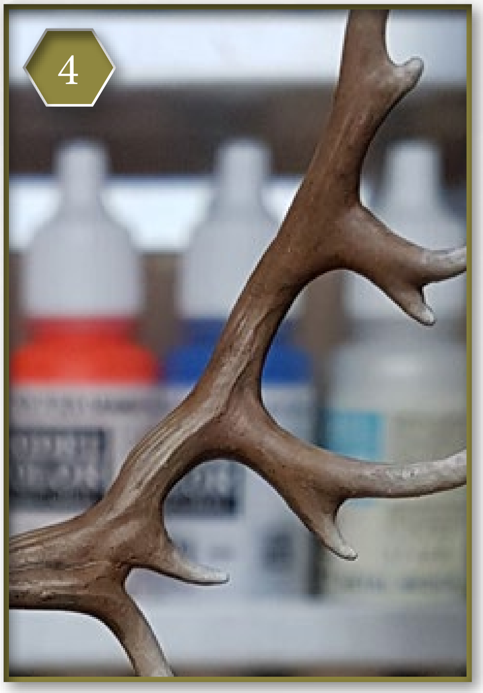
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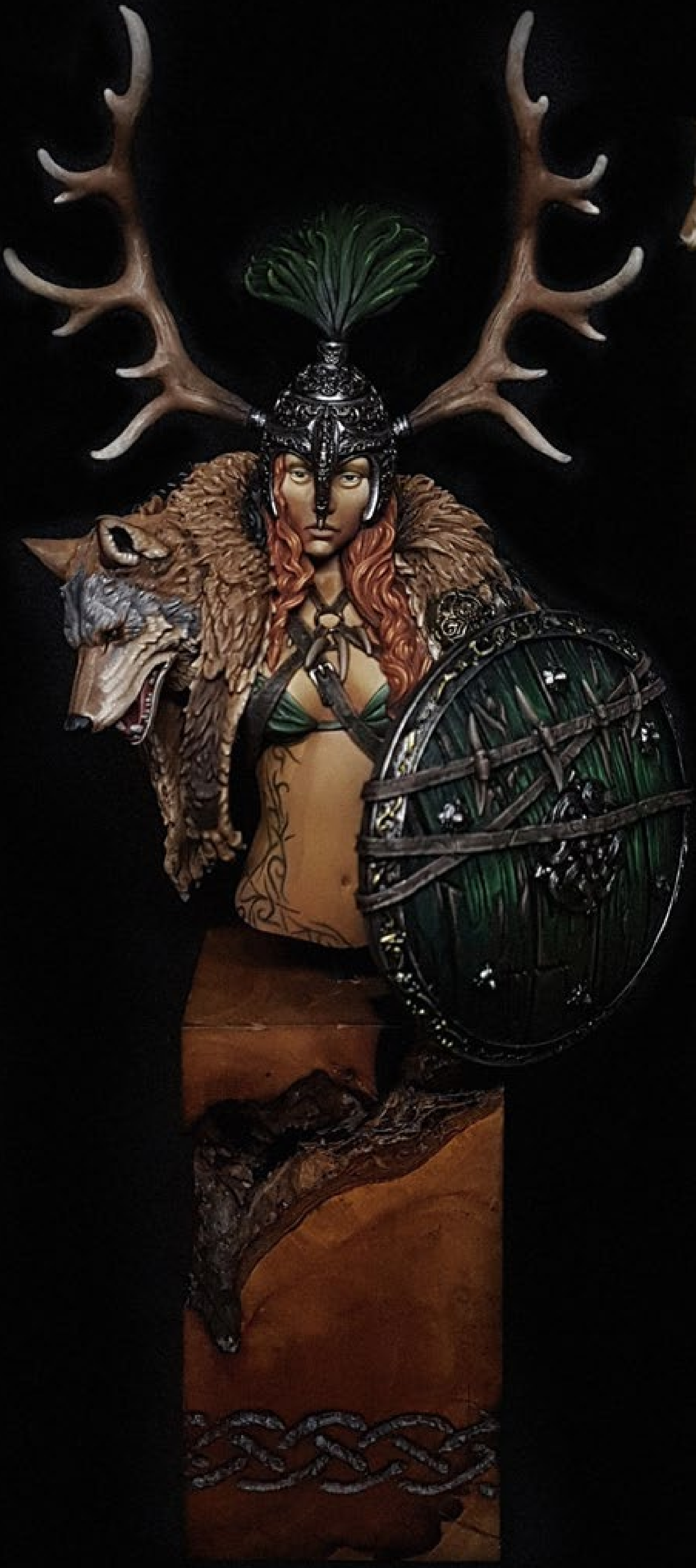


And that is it. I hope you have found this step by step has been entertaining and useful. I hope to be doing some more in the future, as I have some very interesting and bigger projects coming up. Now all that is left is to look at the fruits of my labour fully assembled. If you want to see more of my stuff have a look at my Putty and Paint page here http://www.puttyandpaint.com/atacam or look me up on my Facebook page.

Thanks for reading.

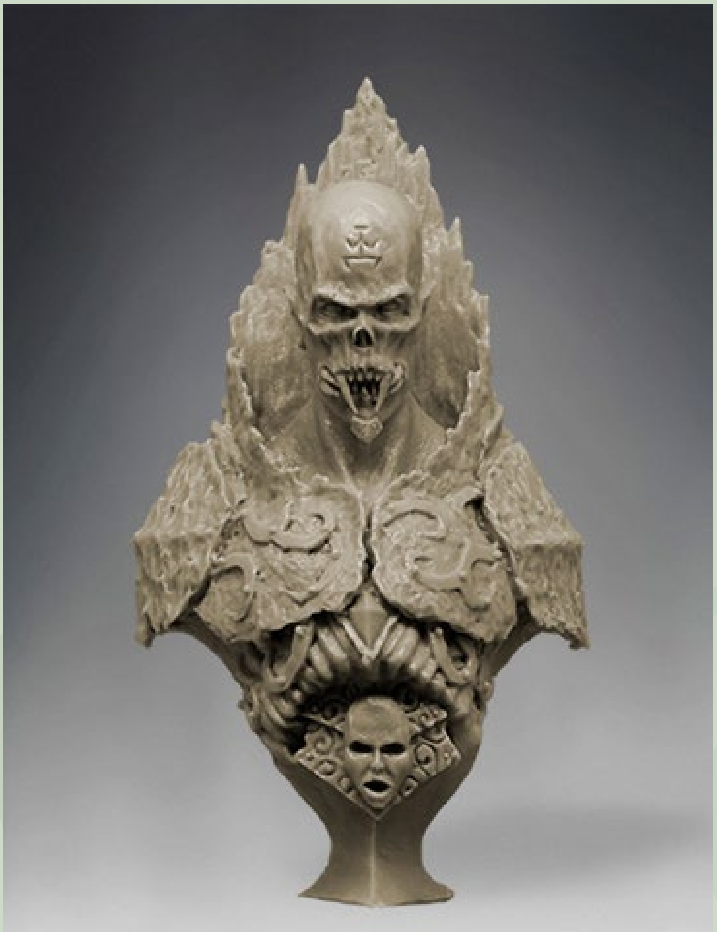
by *Normski*

Details

Price:	£15
Scale:	1/16th (75mm tall)
Material:	Resin

Available from

www.blacksunminiatures.co.uk



Black Sun Miniatures' Lord of the Crypt

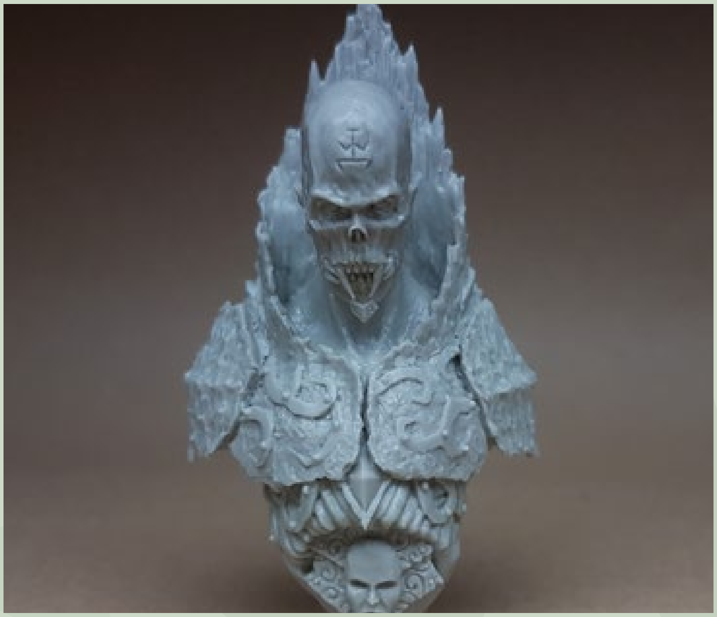
Since the launch of **Black Sun Miniatures**, we have seen some of the nicest pieces available on the market to date. The barbarian range is undoubtedly at the upper echelon of quality when it comes to full figures, but Black Sun Miniatures doesn't just do full figures; they also do busts and if you go to their store you will see some of the best pieces from some world class sculptors. This piece is no exception – The Lord of the Crypt comes from **Olivier Bouchet**.

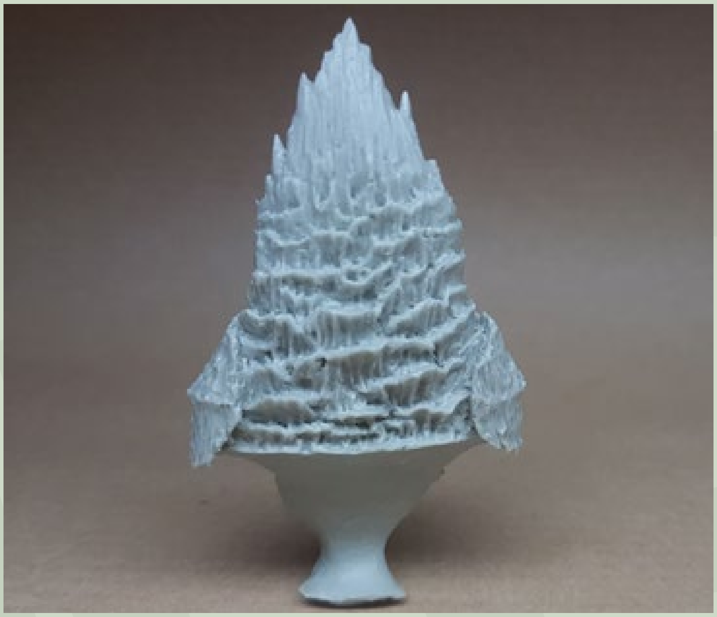
Lord of the Crypt

Sculpted by Olivier Bouchet

www.blacksunminiatures.co.uk

We all know Olivier has produced some of the nicest pieces in the hobby over the years, so when I saw the Lord of the Crypt, I thought 'oh yes' and I knew this one had to be in my collection. A few minutes later, an order had been placed and just a few short days later it was here with a few friends in the box, too.





As you can see by the photo, there is a no-nonsense box with a label on the end clearly saying what it is and who sculpted it. Fancy packaging is nice, but a good quality box is always welcome and comes in handy for other uses, unlike flimsy boxes which end up in the bin. What you get in this box is a one-piece cast in a zip lock bag, so this part of the review went by quickly.

So, taking a look at the bust was a very interesting experience. I saw detail and more detail and more detail. The textures on this bust are in abundance; what looks like crystalline armour is full of dents and peaks rising up behind the head like a mountain pushing through a skyline. In fact, the peak of the collar looks like the top of a mountain made of crystal shards.

The torso has several different textures, such as a padded tunic centred by a large precious gem atop filigree infused plates which are adorned by a face sculpted like it is calling someone to their doom. The padded tunic could also be painted as flesh, but this can be left to your imagination for what you think it is.

The facial features are the focal point of the bust; it looks very skeletal, but fleshy like an ancient vampire who needs blood to fully regenerate. The fangs are just not what you want to feel breaking your skin. Those bad boys will hurt--garlic necklace, anyone? That's not the end of the fangs, though. He has 2 more on either side of the main fangs. If this guy bites you, no amount of running and shaking will get him off and that sucker (see what I did there) is well and truly stuck. You can try a stop, drop, and roll, but I think he will be getting his lunch all the same. The symbol carved into his forehead gives him the extra demonic look too, so you can guarantee this guy is not going to treat you nicely.

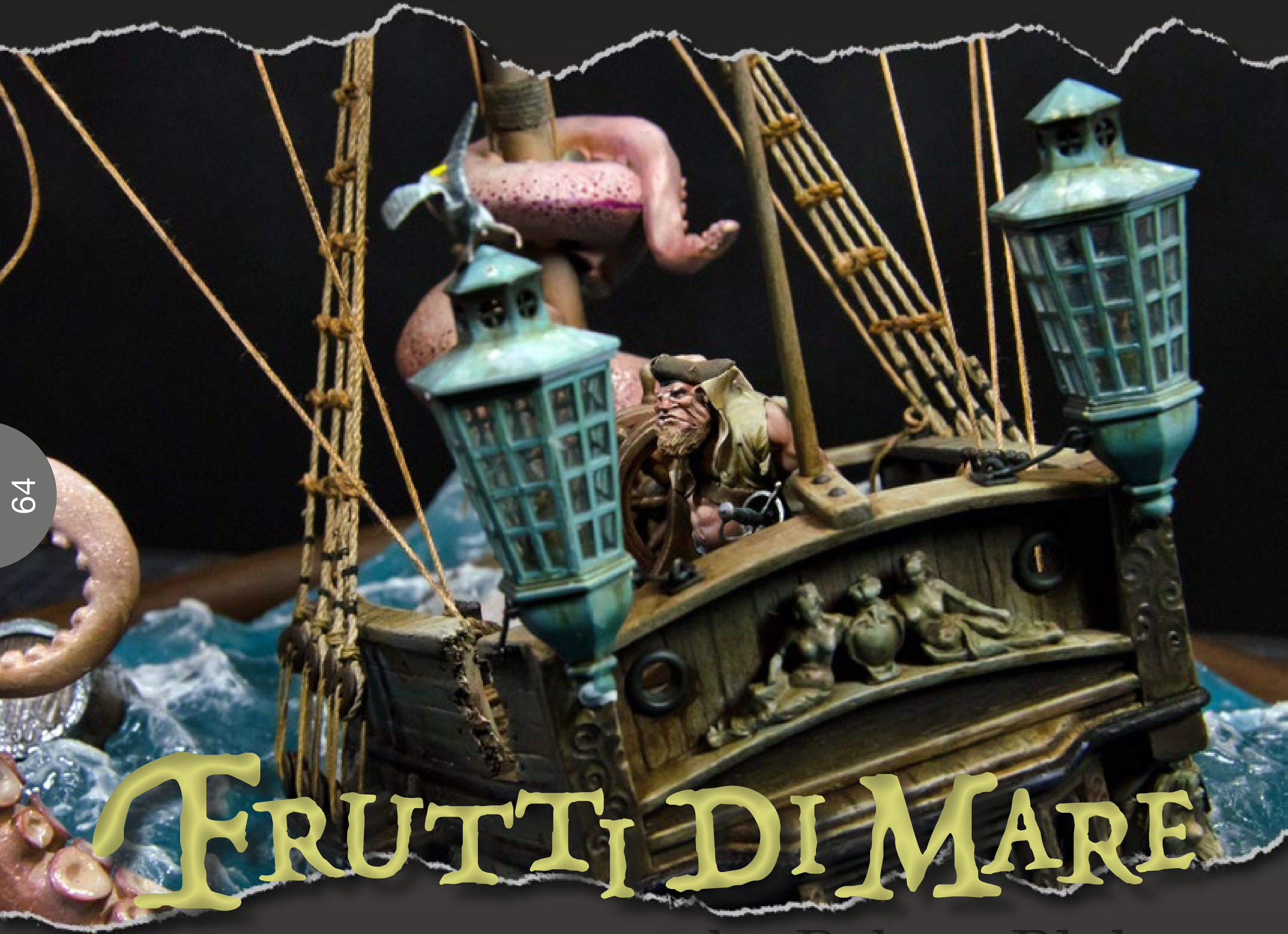
The rear of the bust follows the theme of the front with the rising collar looking like a mountain peak formed when tectonic plates crash together and created something marvellous and majestic. As the collar falls the texture changes to what look like crags and ledges on the mountain side, but they also look like waves bouncing back to the sea after crashing against the cliff face. The sculpt of this piece had me thinking what to do with it right from the first moment I saw it. Needless to say, I found this piece to be quite motivating and thought provoking.

But what is the quality like, I hear you ask?

I think you have by now noticed there is not an actual quality review. This is because there is nothing wrong with it. No flash, no mould lines, no bubbles. It is absolutely clean as a whistle. If you think I am saying that because it was sent for review, I'm not. I paid for it myself, so have no reason to big it up. This is the cleanest bust I have had in my collection for quite some time.

The detail of this thing is just fine, with little veins in the temples to smooth, but the undead texture of the skin this guy is just waiting for a paint job. I often find myself undercoating things and finding a capillary sized mould line, but I'm confident this is not going to happen this time around. In short, I can say this bust is more than worth the £15.00 price tag and I am quite surprised I have not seen a painted version of this as of yet.

If you would like a copy of this bust, you can find it in the Black Sun store at the link at the top of the article.



FRUTTI DI MARE

by Robert Blaha

Introduction by Shane Rozzell

Full disclosure here – this was originally destined for our Putty and Paint Showcase section, but when Robert Blaha so kindly sent us so much information and so many images I couldn't resist turning into a much bigger article where we take a much more in-depth look at the model. For those that don't know, 'Frutti Di Mare' was first shown to the world back in 2011, Robert having started it in 2009. When I first saw it, I was blown away by its sheer presence; the ironic narrative of the piece coupled with the amount of work that went into its creation, all surrounding this one small miniature at the heart of it, opened my eyes to where I wanted to take my own hobby. After this was complete and all the talk died down, Robert kind of disappeared from the hobby, but I thought of the piece many times over the years and have often trawled through the Massive Voodoo blog page to find images seeking inspiration. Move on to present day and Robert recently posted Frutti Di Mare on Putty and Paint and has stated he's returning to the hobby. I for one am really looking forward to seeing what he does.

Frutti Di Mare

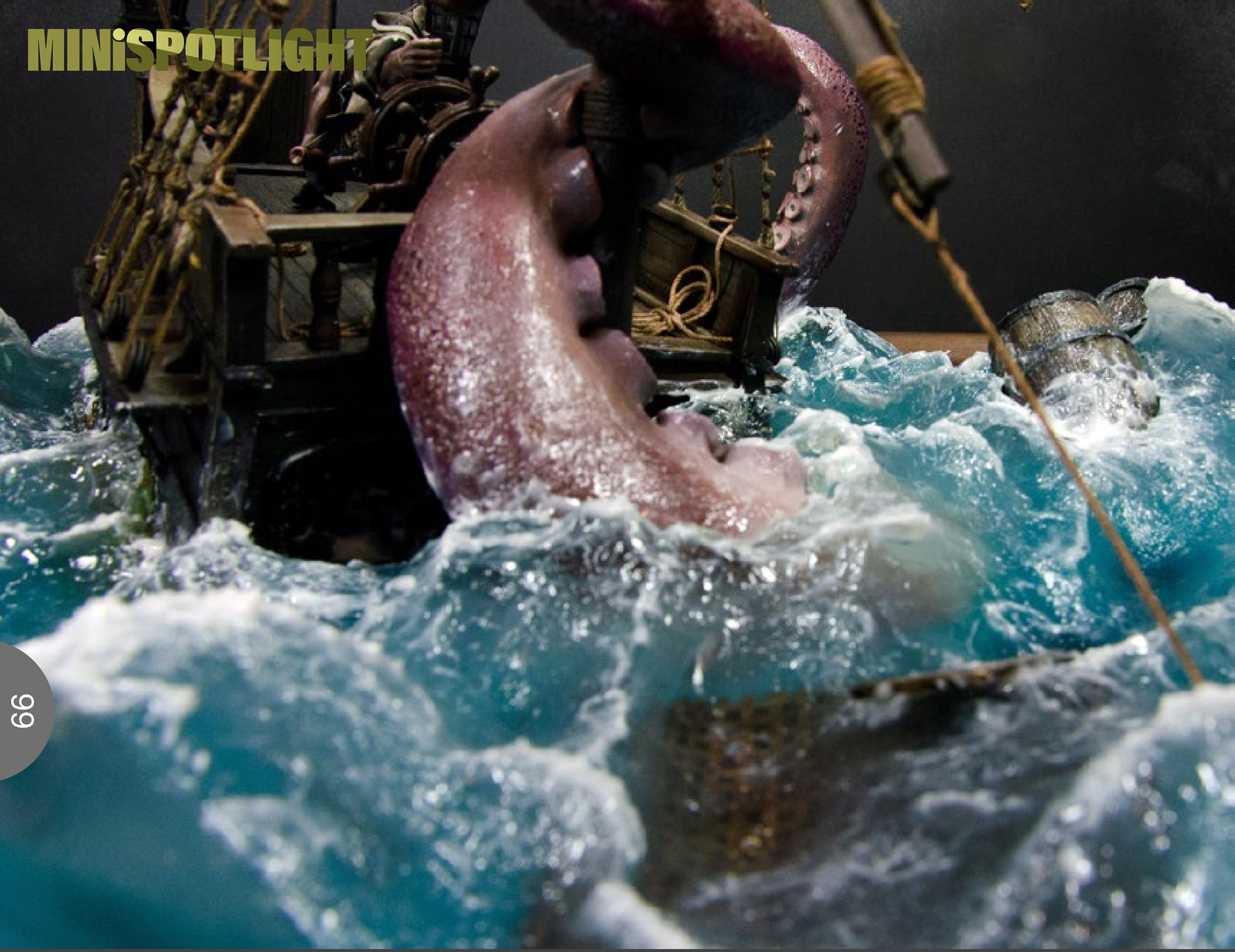
The idea for this diorama came up with the figure 'King Maulg' from Figone, sculpted by the super-talented Allan Carrasco. The figure absolutely invites one to make his or her own interpretation. The strong body-language, the fear insinuating knock knees and a facial expression of confidence, to me turned out to be a perfect captain of a sinking ship.

While experimenting a little by adding some details to make him look like a real sea bear and putting a steering wheel of a ship into his hand, it soon became clear to me that the base had to become bigger. I needed a ship and as I have been always impressed by the astonishing water-dioramas of Jean-Bernard André, I wanted to build one on my own. This could be the occasion.

Planning

Studying the online catalogues of various online-shops, I was not pleased with what was on the market concerning scale and style. As I only needed the rear, I decided to build it from scratch. To keep things simple and make it easier for me, I bought a handbook about ship-model-making. The question of simpleness was a factual error. Instead of telling me how to build a rear of an ancient ship as simple as possible, the book explained even the smallest details. Basic information about ship-bodies in transition of the centuries, ship-equipment, sails, yards, knots, ... simply everything for the ambitious ship-model-maker. So, there was some reading and understanding at first to get an idea of how to bring this all together to achieve a rear that could have existed in a specific century and fitted to my captain.

During my research on ship model-making, it became clear to me that there had to be a noticeable reason



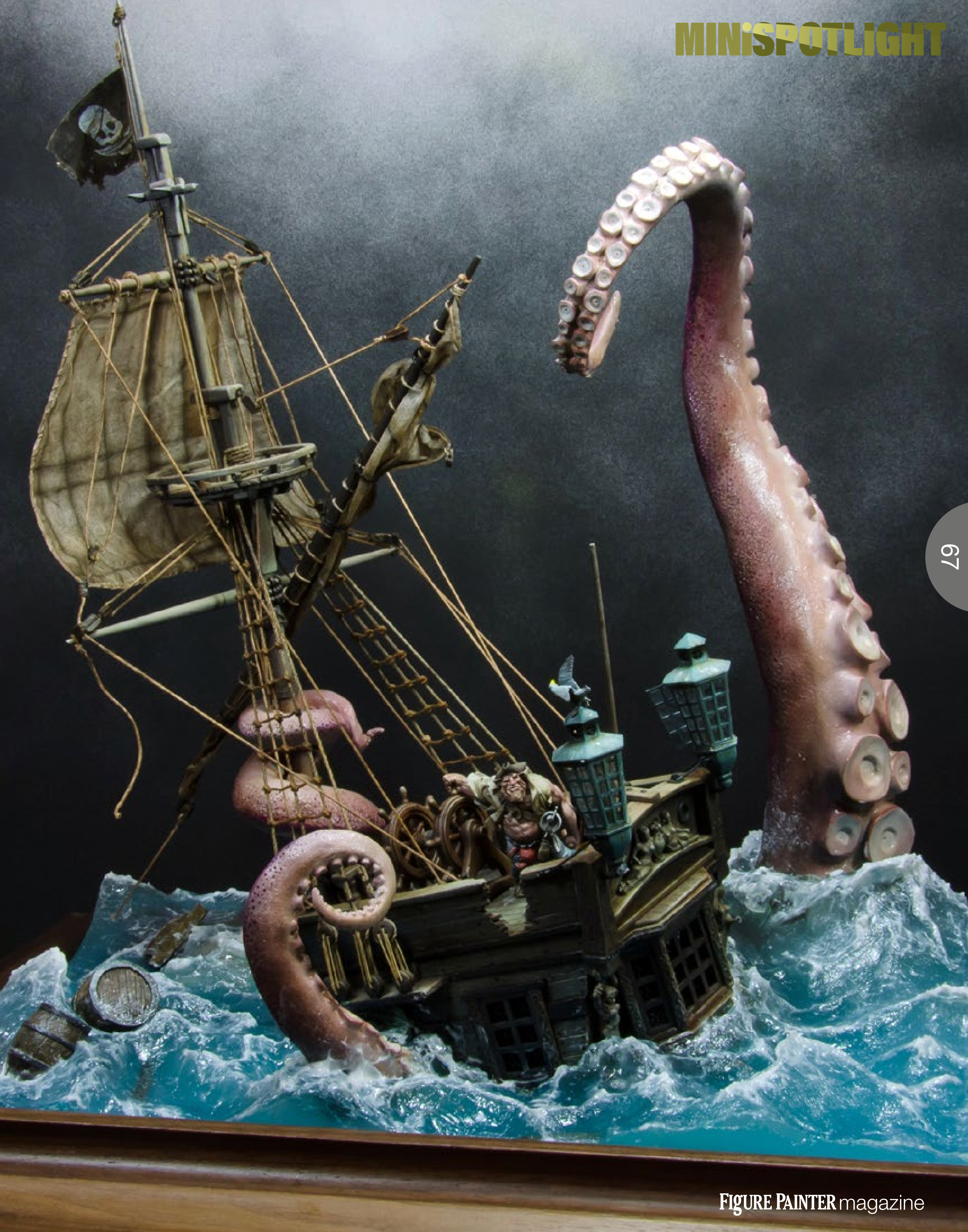
for the ship to sink. And what would have been more noticeable than some giant tentacles forcing the ship under water?

The project was growing on its own and soon it became clear to me that it would take months. Hesitating at first, unsure about my volume of breath to pull it through, I started from scratch by cutting out the shapes of the body of a ship out of the cardboard of a pizza-box. Twice. The second time it fit perfectly, and my uncertainties were blown away. It had to be done, but slowly. I wanted to be careful. Different things had to be considered.

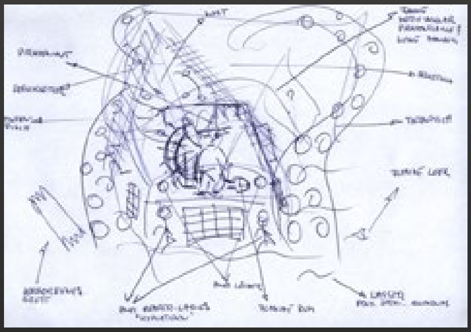
The Water

I had searched the internet for useful information about resin-water previously. Jean-Bernard's blog (JBA Diorama) especially turned out to be the most helpful resource I could find. There his dioramas 'Galilée' and 'Jaws' inspired me most. Lucky for me, he had published an article about how he had done the water. This knowledge in mind made me feel confident regarding the technical possibility of realizing the thing. He used a dummy-object that he could remove after pouring the resin into the prepared casting mould, replacing it by the original object later.

It was clear to me that I had to do it without any dummy. Because of the complexity of the shape of the ship, I was planning to use a frame where I could fix all objects in place while pouring in the resin. The ship would have to be absolutely waterproof, as resin is liquid as hell. The waves had to be sculpted with some kind of elastic material in order to be able to remove them easily from underneath after having been moulded with some kind of silicone. (In the end, I used plasticine for the waves and the removing process was horrible. Parts of it stuck in every recess of the waves.) The resin would have to be filled in from underneath, too. The construction would have to be super-stable to keep everything in place, with holes in the bottom to allow me to remove the plasticine and fill in the resin.



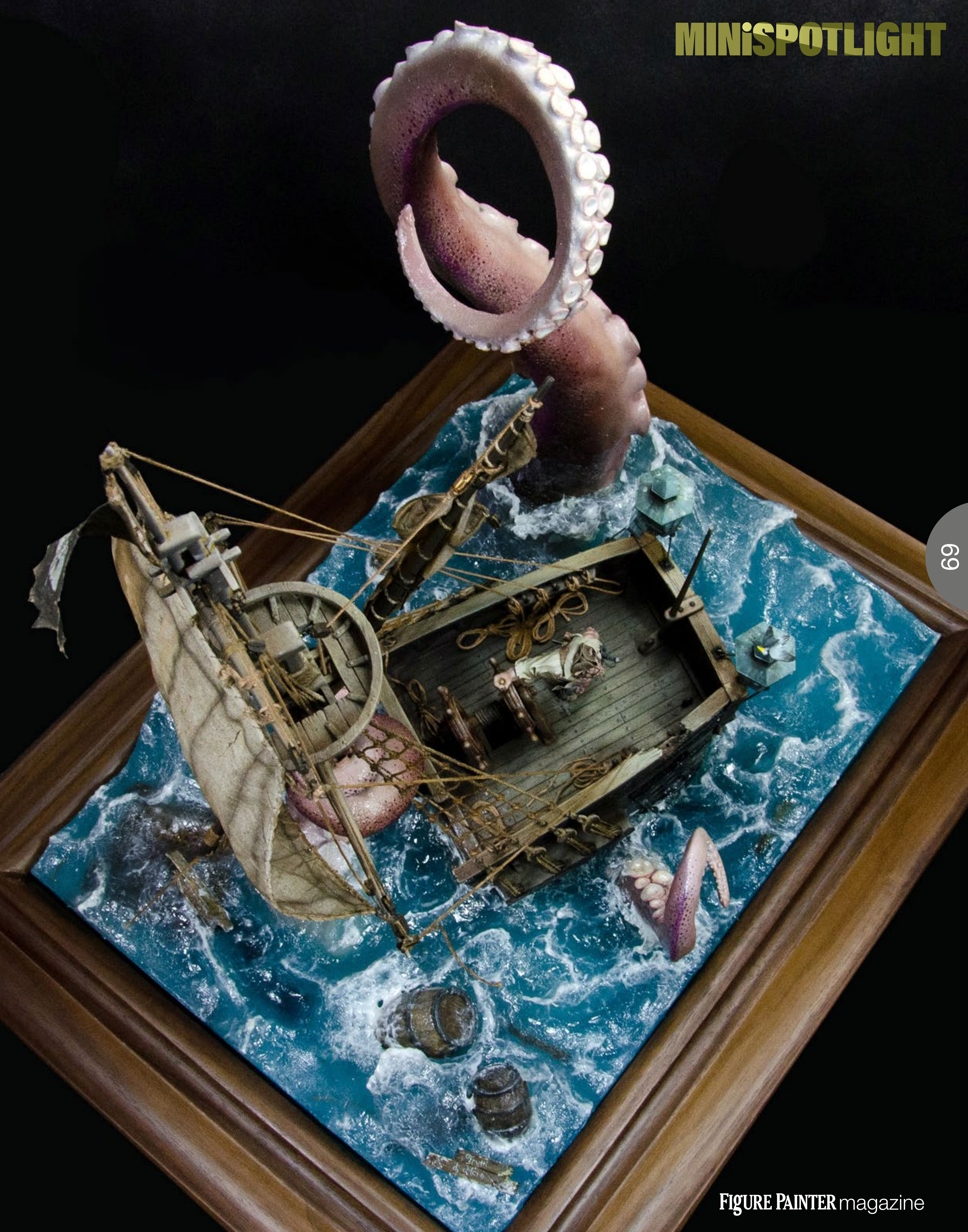
After filling in the resin, the silicone had to be removed from top of the waves without destroying anything. The rigging of the ship had to be done in the end, because of the thickness of silicone that was needed. Otherwise, it would have been possible to destroy the rigging, if you can still follow my weird explanation at all. I had to keep this in mind while planning and constructing the ship. How high would the surface of the water be? How high was the level of silicon needed? How could I remove it? Many questions had to be answered in order to avoid problems that could have been solved in advance.

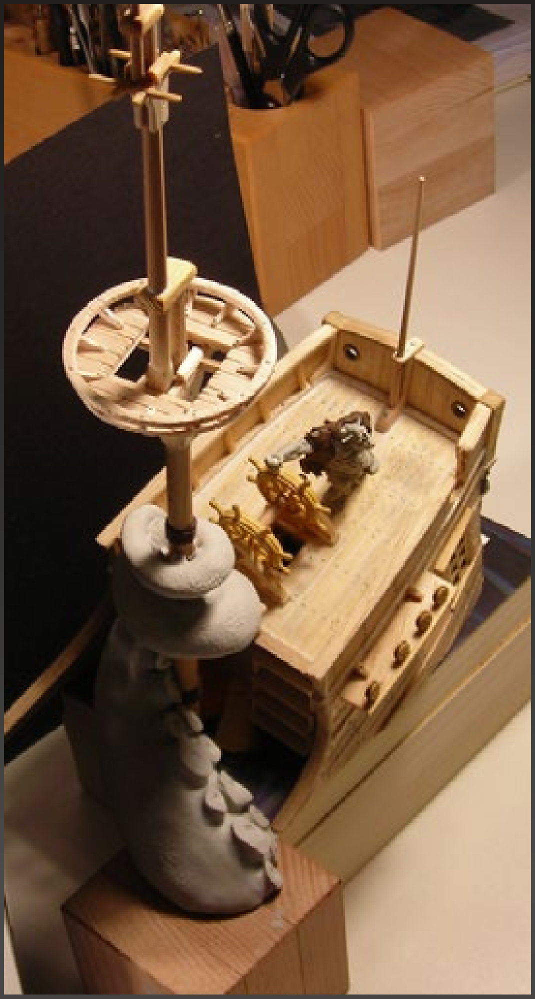


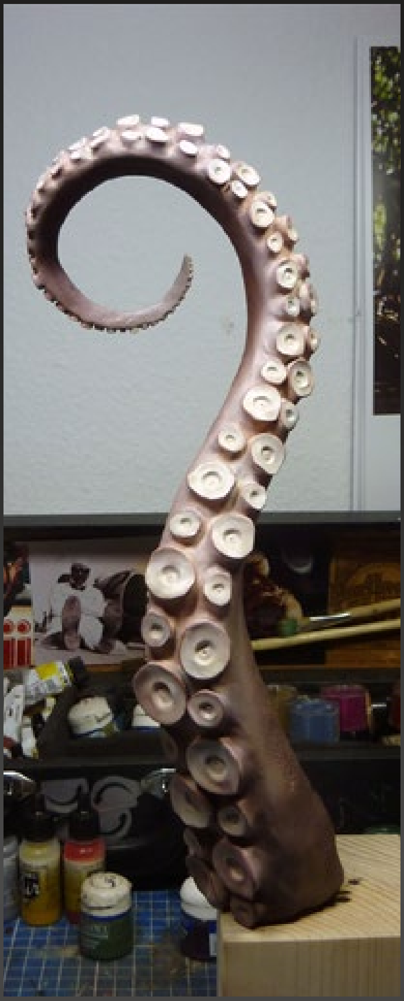
Thoughts About the Composition

It seemed a bit risky to me that the whole thing would turn out cheesy in the end. Besides it would have become a giant overloaded base for a very little figure. I wanted it to work from every angle and spent much time thinking and rethinking on how to achieve getting the viewer's attention to the captain itself. It should look good in detail as well as from distance. The things I have learned about composition in the class by Roman Lappat turned out to be very useful at this stage. The use of geometry, shapes and colours to influence the viewing direction seemed to be magic tools to me that just had to be used. The project-setting turned out to be very generous in giving plenty of opportunities.

Drawing a first sketch, I soon realized that the tentacles could be my helping hands – all pointing to the captain. Easy. The riggings of the sails would do their part for themselves. (Some were omitted to avoid distraction from the sailor.)


Frutti
di Mare





Why not have the captain himself looking at something? A bird. A bird sitting on a lantern, shitting himself in panic at sight of the rising tentacle that would point to the captain. Bingo! The brainstorming was fun at that time.

During my third try on building of the lanterns, I noticed that I could use the effect of gravity to let one door of the lanterns open, pointing in the direction, the ship was sinking. A little correction on the inclination of the ship and it pointed exactly where I wanted.

An important aspect for me was to achieve some kind of atmosphere. I wanted to let the ship sink from light into darkness. As the ship has sails, wind could have been useful back then. These thoughts I had to consider when it came to dress up the brave sailor.

The Tentacles

I started making the tentacles by bending threaded rods in the shape they should have looked like. Wrapping around aluminium foil for the first volume, I fixed it by wrapping wire around the foil. Then I added volume by wrapping around FIMO, a clay that hardens in the oven, and sculpted the suckers. I used a small piece of fey-leather to cast a mould from it and bring in some texture. The use of threaded rods had the big advantage that I could use screw nuts to fix them to the frame that I needed for casting the water.

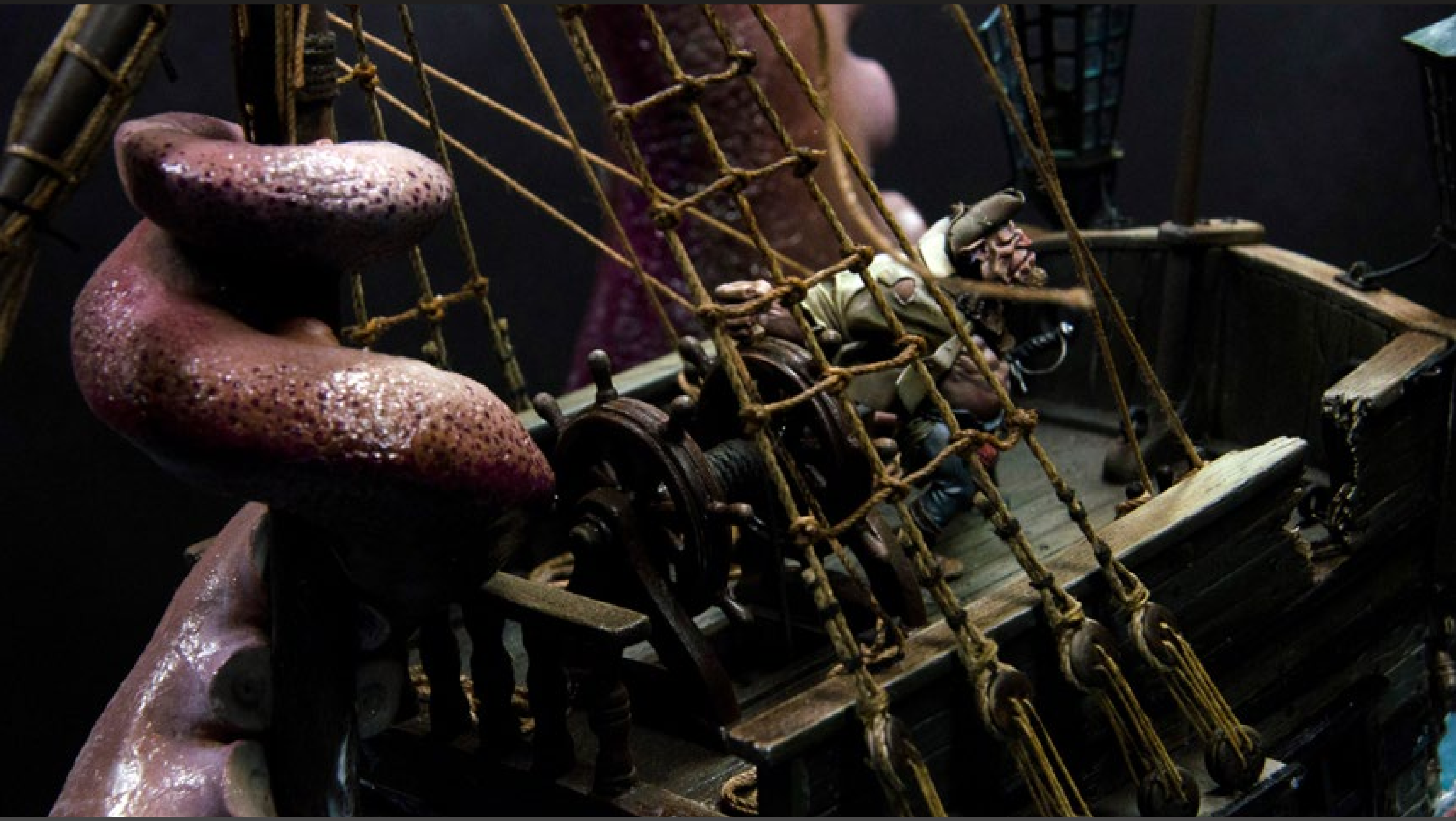
Building the Ship

As mentioned above, I used cardboard for the base construction and planked it with balsa and wood veneer. Sometimes the wood had to be soaked in water in order to bend it more easily. The massive use of wood glue guaranteed that the whole thing was waterproof, something that in this case was ultra-important. I carved twirls into the window frames with a Dremel in order to repeat the pattern of the weaving tentacles. Food sticks from my favourite Chinese restaurant were used for some parts of the mast. Special parts like blocks and ropes had to be supplied from a model building store and glass beads came from a hobby shop. The sail and flag consisted of one impregnated layer of a handkerchief, a brilliant idea and implementation from Raffaele Picca. For the glass of the windows of the ship and lanterns I used Microscale crystal clear, a fantastic solution for small scale windows. The lanterns were created from plastic sticks that I cut into small pieces and milliput. The lamps inside the lanterns were ink cartridges from a pen. The two decorative ladies on the back side are from Reaper, as far as I remember. After repositioning their arms, they fitted perfectly.

During the building process, it took me so much time looking at it from different angles again and again. I played with the distances between the ship and the tentacles, watched the imaginative lines and triangles that occurred and repositioned until satisfied. I did not want to leave anything to chance. For the wooden frame, I commissioned a local carpenter to craft it, based on the shape of a breaking wave.

Painting and Gambling

I wanted to create a dark mood that fit the situation. The water would be very dominating as well as the frame. Sometimes it's better to paint the socket black to avoid distracting from the paintjob, but I was satisfied with the brown and planned to repeat it on the ship. In addition, it gives the classical theme a classical style, I think. Well, the tentacles



were pink and the rest followed. I wanted to repeat the limited colours where possible to keep the colour-scheme coherent. It also had to satisfy from a distance. The base colours and first lights and shadows where applied with an airbrush. The rest followed with brushes. I used mainly acrylics. Oil-colours were used to apply the shabby look of the ship.

After the painting-session the moment of tension started. Everything had to be assembled in the prepared casting box as mentioned above. Waves had to be formed with plasticine. I had played through this scenario so many times, so that every step that followed had to feel like routine, although it actually didn't. Forming the waves was not as easy as supposed and needed several attempts. As Roman was pounding his big gorilla thumbs into the plasticine, the waves started to become satisfying. Now the waves could be covered with silicone. After the hardening I could turn it upside down, remove the plasticine, and pour in the resin.

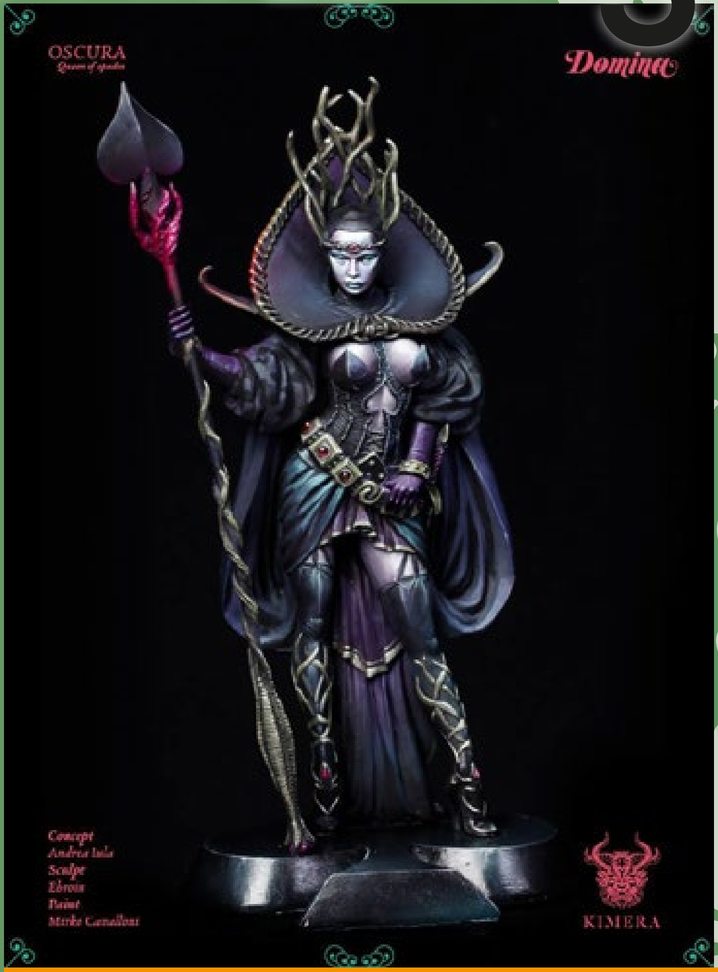
How the water would turn out in the end was a gamble. I knew the colours I wanted to mix into the resin, but as it had to be filled in upside down in layers it was difficult to predict what it would look like. You can imagine the relief and happiness I felt after removing the silicone. What a wonderful feeling! Now it needed some gloss varnish, some tapping with the fingers with transparent acrylic gel mixed with white to simulate the foam on the waves and binding all those little knots to finish something I had really put my heart and soul into. Due to the many materials I had to use, it never became boring and I learned a lot, especially about myself.

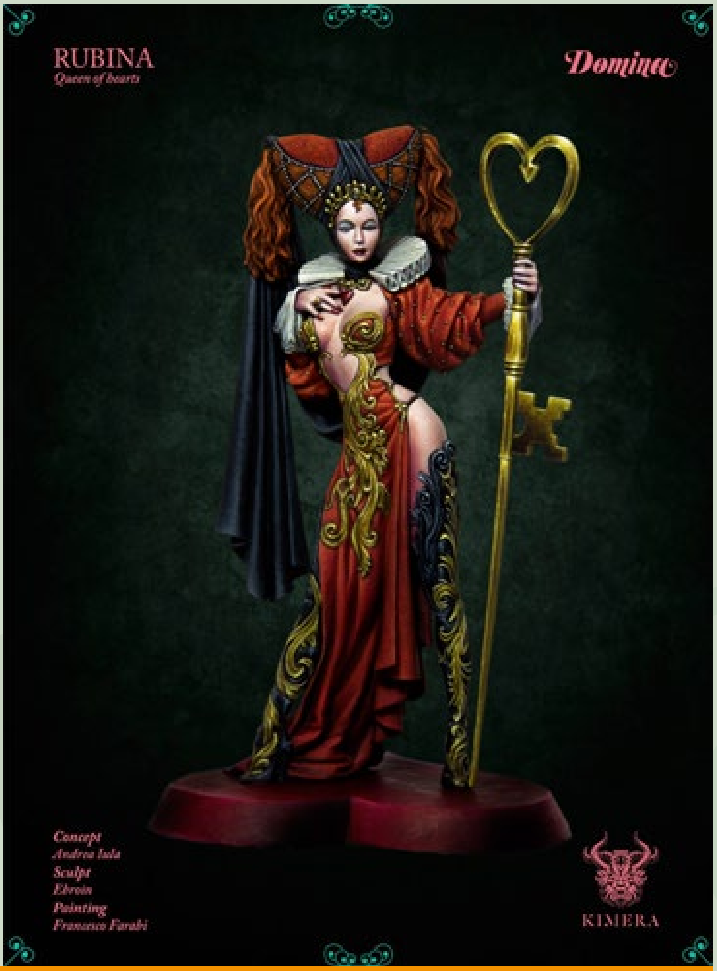
Thanks to my friends that carried me through to the finish with their helping hands, especially my good friend Roman Lappat, who accompanied me all the way through with his advice and help!

Thank you for reading and enjoy what you're doing! It is a wonderful hobby.

By the way, "Frutti Di Mare" is an Italian meal, also known as seafood-pasta.

If you want to read more about the whole process and the many thoughts Robert had during the mammoth build, you can find his many posts on the Massive Voodoo blog site.


OSCURA
Queen of spades
Domina
Concept
Andrea Iula
Sculpt
Ebroin
Paint
Mirko Cavalloni
KIMERA


RUBINA
Queen of hearts
Domina
Concept
Andrea Iula
Sculpt
Ebroin
Painting
Francesco Farabi
KIMERA

Kimera Models' Oscura and Rubina

By Luke Wilson

In this review I'm a going to take a look at not one, but two **Kimera Models**' releases. We thought it might be nice to look at both Queens side by side.

Firstly, as these are both pre-releases that I bought directly from Kimera at The Athens Miniature Show and SMC, they came in black Kimera boxes, but had no printed stickers showing the box art and company details, which is why I haven't shown any packaging pictures. They still came secured in the normal foam that Kimera uses and both figures were laid out nicely inside, so you can see everything clearly on opening as usual. This is something I have now come to expect and like from Kimera.

Oscura: Queen of Spades

Let's look at Oscura, Queen of Spades first. This was the first in the Queens series to be released. For me, it was one of those must have figures. I saw the artwork in some photos one of my **FPM** colleagues, Davide Rainone, put up a while back. I got him to ask if it was a future release and was excited to hear yes. Anyway, enough about me, let's look at the figure!

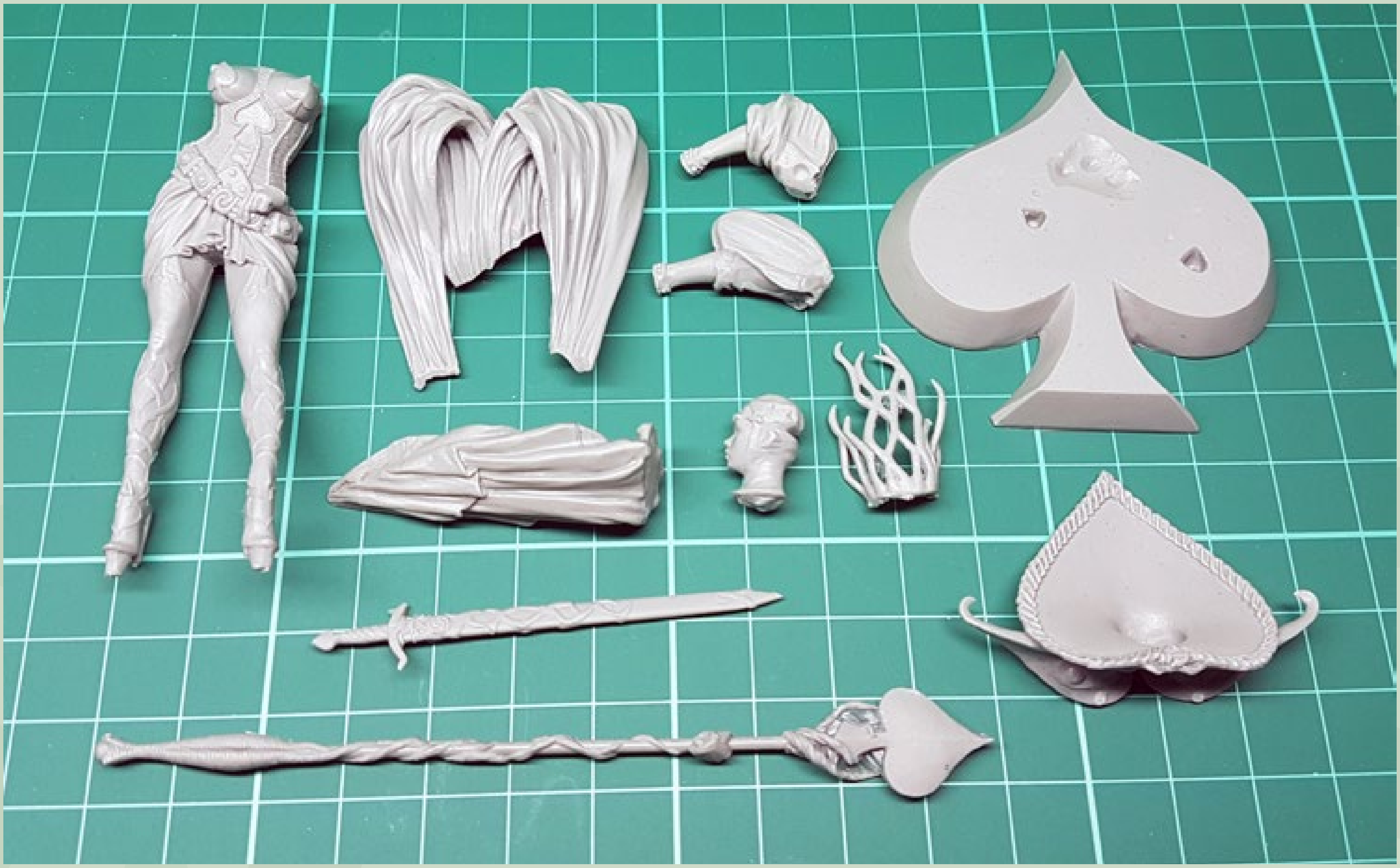
As said, she came in the Kimera black box with just their symbol on

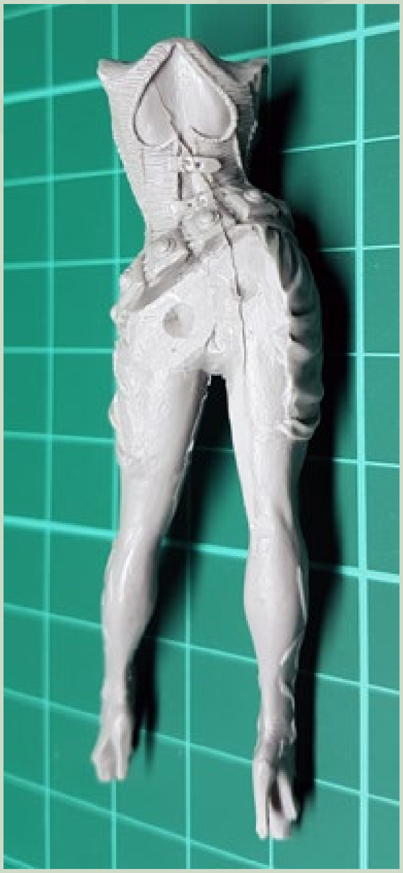
Details

Price:	£46/€52/$63
Scale:	1/24 (75mm)
Material:	Resin

Available from

www.kimeramodels.com





the front. When opened I counted eleven pieces – quite a few for a single figure.

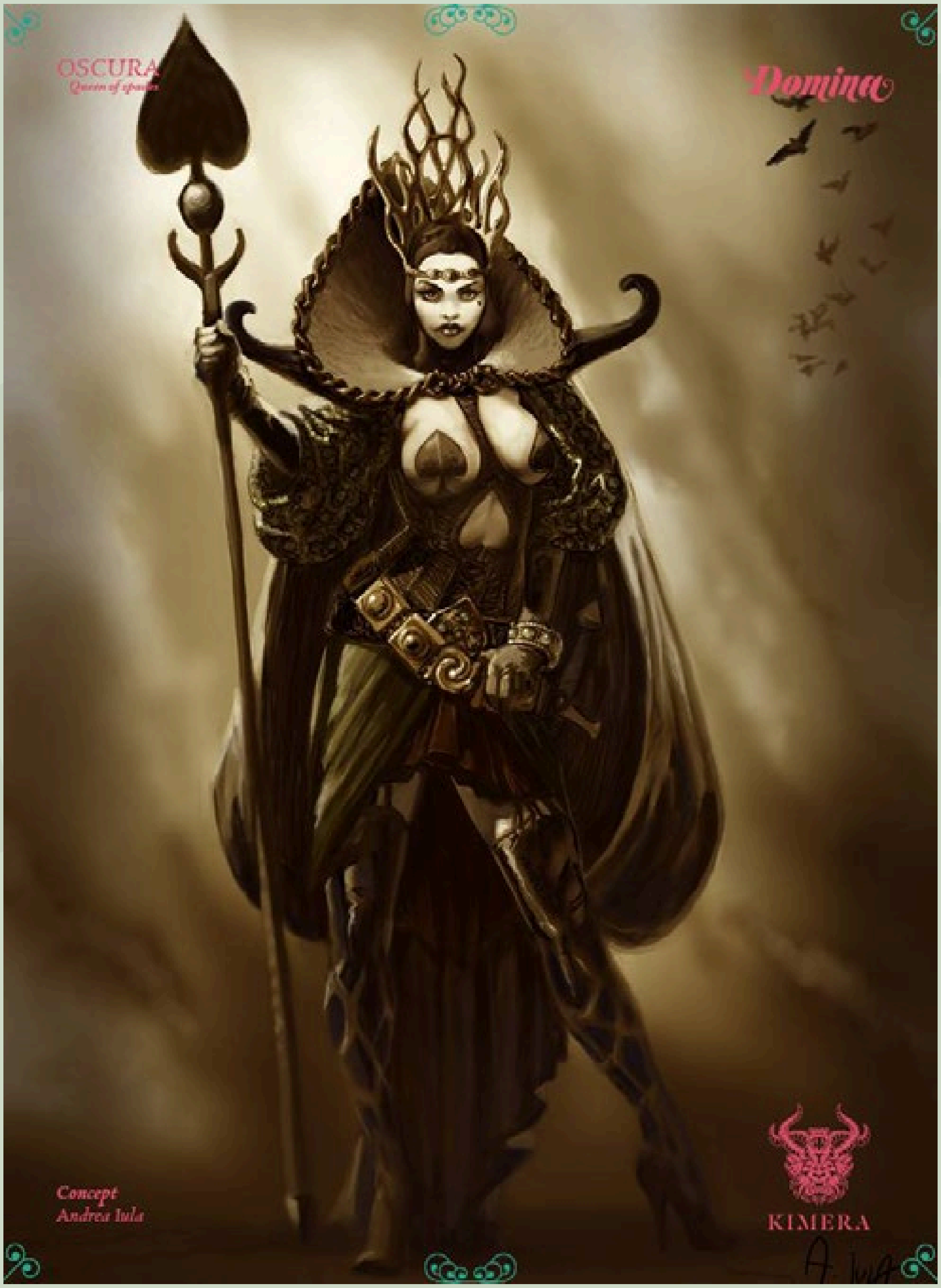
The body and legs are all one part. She has very delicate details across this area with some nice features such as her spade symbol on her corset. Mine had a slight mould line on her back, but with a little bit of careful work this will cause no problem removing. Moving up, her collar is quite large and will frame the head nicely, which fits snugly into place. On the back are what looks like branches and this is mirrored in her head piece. The arms also fit onto keys on the bottom of the collar; one joining to a hand cast on the hip, the other stretched out to hold her staff which again carries the spade symbol.

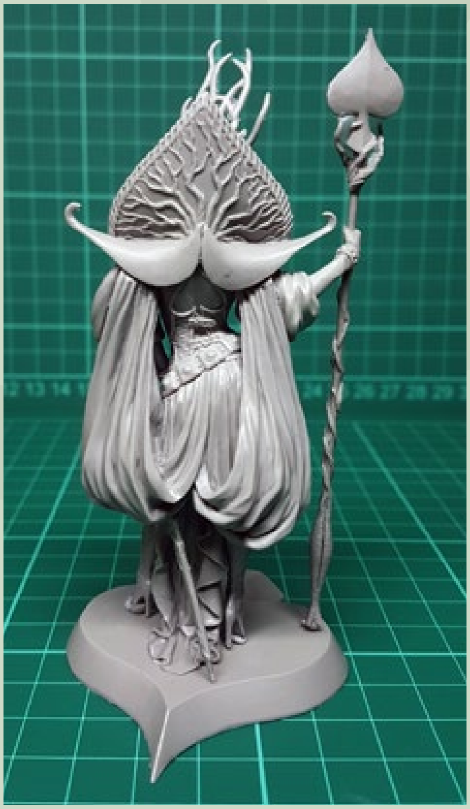
Going down the figure, she has a very free flowing bustle. This goes up to the back of the collar and drops all the way down to the floor, too. This is a nice throw to the Victorian times when these were very popular with the ladies. Over all this figure, with its sprawling branch decoration and the staff that looks like it has vines creeping up the haft, gives a very organic feel which I really like.

This figure also comes with its own base; in this case it is in the shape of a spade and has holes that fit perfectly in line with her heels and a divot for the front of her bustle.

If I had to be picky, this is the bit I like least. I don't imagine her just standing there on a giant spade, but I think it could be used in part or whole on the base as maybe some type of scenery. She goes together really well, as you can see in the dry fit. There will be very little filling needed, if any; in most places there is hardly any prep needed at all. I only found that one mould line and there are a couple of gates to remove in some very inconspicuous places like the bottom of the bustle. It looks like it has been well thought out when being designed for the moulding process, and then well cast.

The quality over the figure is very good and consistent from Andrea Iulas' concept through to Ebroin's sculpting and finally finished off by the superb brush work of Mirko Cavalloni who painted the box art. After going over this figure, I'm still really happy that I grabbed her. I'm a big fan of the Wonderland series by Zenescope and this reminded me of one of the villains from that. I highly recommend this figure.





Rubina: Queen of Hearts

Next up we have the 2nd queen in the series. Rubina, Queen of Hearts is a stark contrast to her sister figure. She is still elegant but has a different mixture of styles, from her Elizabethan inspired hair style to her 30's style long flowing dress. Even though there is such a stark mixture, together they just work and make for a real visual treat. Rubina comes in at one piece less that Oscura, at 10 separate pieces.

Firstly, the most similar thing to Oscura is Rubina's base, though this time, of course, it's a giant heart. I still feel the same about this base as I do about Oscura's, even though there is nothing really wrong with it.

Looking over the parts, we this time have a separate leg and on my copy, there is no visible join when offering up the leg to the key it is located by. There is one small mould line on her right-hand side but nothing that a few minutes with a sanding stick won't take long to remove. Again, her arms are separate, but fit so nicely there is no filling needed. This is the same with her head; it just sits nicely in place with the ruff sitting around her neck.

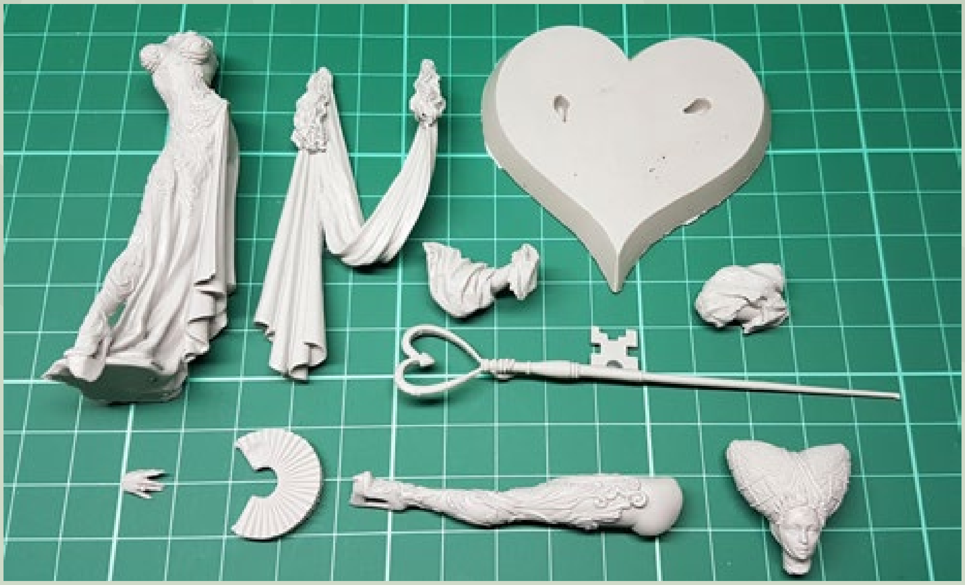
The ends of her hair and headdress are also separate and this is where the most prep will be needed. Firstly, on my copy, a quick blast with the hair-dryer was needed as it was slightly twisted, and I think when I do my final build it will benefit from some pins being put in place, as the joins are very fine and I think it may break in future transit. I will err on the side of caution and I recommend you do the same.

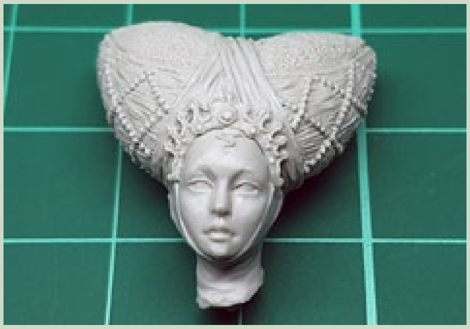
Like her sister, the detail across the figure is fantastic. She is adorned with lovely flowing filigree. Her headdress is very nice indeed; each individual strand of hair is plain to see with some lovely pearl detailing to break it up and add even more interest. Rubina's staff is also very different, sporting her heart symbol, but this takes the shape of a key and has a more industrial look to it, again giving nice contrast to her darker sister. Unlike Oscura, I couldn't find any gates at all on this one and like her sister has been cast beautifully.

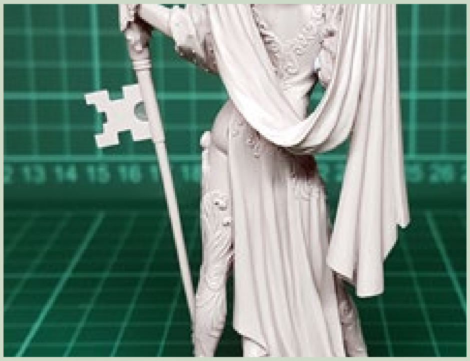
The same concept and sculpting team has done their job as they did with Oscura, but this time she has been brought to life with the brush by the talented in-house artist Francesco Farabi who painted the box art.

Conclusion

These are both fantastic figures and stand up to the quality that I have already seen from Kimera and hope they continue to do. All in all, I can't actually decide which one is my favourite out of the two as I like them both in their own right. I also like them together as stark contrasts of each other. I'm hoping there will be the Queen of Clubs and Diamonds on the horizon soon, so I can finish the set.







TECHNIQUES TO PAINT ALL TYPES OF FLESH IN MINIATURES
FLESH & SKIN
AK LEARNING SERIES
6
AK interactive

FIGURE SERIES
AK 3260
BROWN COLORS
AK interactive

FIGURE SERIES
FLESH AND SKIN COLORS
AK 3010
AK interactive

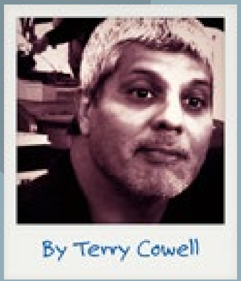
AK Interactive's Flesh and Skin Paint and Book

Book

Price:	£8.73
Features:	Learning Series
	Step by Steps
Code	Ak-241-P

Available from

www.ak-interactive.com



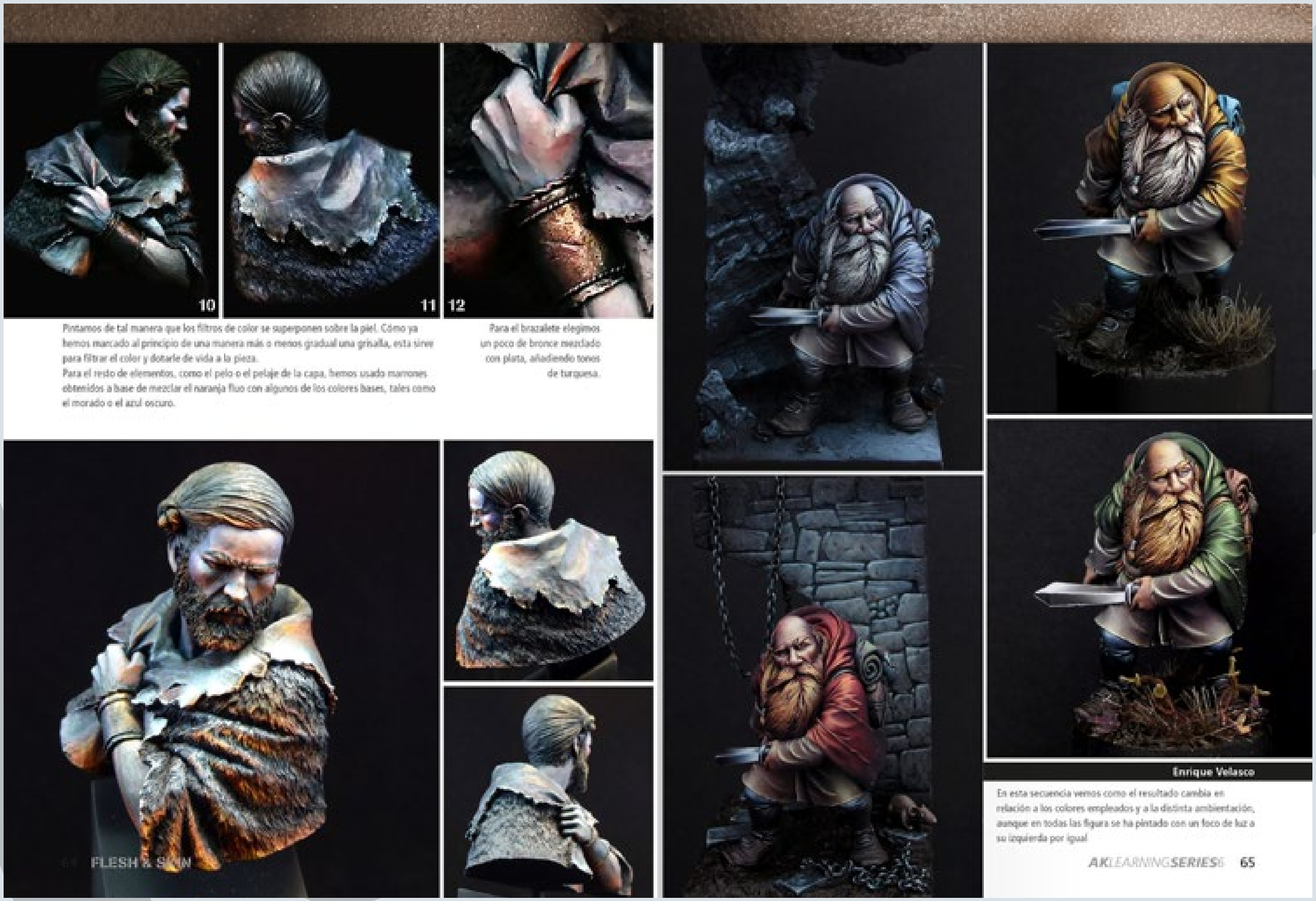
By Terry Cowell

This month, I had the pleasure of reviewing these offerings from **AK Interactive** and I am so pleased at the results I have achieved through testing that they have now become a regular inclusion on my go to paint selection list. We all have that selection of paints that we return to use over and again because we enjoy how well they perform and these are now included in mine. This was a really enjoyable study for me, because I had the good fortune to read the content of the book and the option to put into practice what I was reading.

Flesh and Skin Learning Series Book 6.

The first thing to mention is the insane value of this book. Like all their learning series books, they provide a fantastic amount of information for a very low cost. You could forgive them if they released a budget version at such a low cost, but they use the same high quality photographs, coherent language and attention to detail that we are used to seeing in all their books. They don't hold back on bringing us painting guidance from some of the best talent in our hobby with tutorial advice and instruction from artists such as **Sang Eon Lee, Jaume Ortiz, Jason Zhou, Calvin Tan** and many others.

There are essentially two sections. The first is an introduction which gives us some useful reference pictures of different racial skin tones. It's actually very useful to discuss this because it will aid you in making your paint selection for a figure



Pintamos de tal manera que los filtros de color se superponen sobre la piel. Cómo ya hemos marcado al principio de una manera más o menos gradual una grisalla, esta sirve para filtrar el color y dotarle de vida a la pieza.
Para el resto de elementos, como el pelo o el pelaje de la capa, hemos usado marrones obtenidos a base de mezclar el naranja fluo con algunos de los colores bases, tales como el morado o el azul oscuro.

Para el brazalete elegimos un poco de bronce mezclado con plata, añadiendo tonos de turquesa.

64 FLESH & SKIN

Enrique Velasco

En esta secuencia vemos como el resultado cambia en relación a los colores empleados y a la distinta ambientación, aunque en todas las figura se ha pintado con un foco de luz a su izquierda por igual

AKLEARNINGSERIES6 65

more convincing. Skin is organic and subject to the environment we live in, so this will also help you think about the nuances we might add to our skin tones.

The introductory section also covers the foundations of painting skin, methods, shadows, lights and temperature contrast. It includes an overview of the different materials you can use for your job and an interesting discussion about the detail you will find on the miniatures including an excellent step by step on how to paint eyes. A lot of people struggle with the area and this gives you a fantastic way to achieve very realistic results.

The second larger section is the practical part of the book. It builds on all areas covered in the introduction by giving various pictorial examples using a range of mediums and a range of styles. The content is very pleasing because every tutorial offers something different. Most of us get used to painting with a particular paint, but we have always wondered how results are achieved using a different medium. The artists will take you through using various acrylic techniques plus a very useful tutorial on painting using oils.

Painting ethnic skin is something that we are often afraid to approach. We have already determined that realistic skin isn't just a single colour and so the tutorial covering the Mursi warrior we see on the cover of the book is definitely a useful addition and something I personally intend to use in the future.

Their tutorials cover light, artificial light, temperature and ethnic skin. AK has clearly anticipated the kind of common questions the community would might ask and provided the solutions. There are also 2 excellent sections demonstrating the diversity between a Korean approach of almost mapping areas and blending to the more organic Spanish approach where focus is applied to increasing volumes of contrast. Both take a different path but achieve equally stunning and effective end results.

Overall the book is suitable for beginner, intermediate and expert level artists and the high quality content provided for a low cost makes this book a must in my opinion. AK has developed a fantastic range with the learning series and I will add this to the collection I have purchased.

I was also provided with the paint sets for Flesh and Skin and Brown

Paints

Price:	£12.28
Features:	6 paints per set
	17ml dropper bottles
Code	Ak-3010 & Ak-3010

Available from

www.ak-interactive.com

FIGURE SERIES
FLESH AND SKIN COLORS
Authentic colors for realistic flesh tones in miniature
AK interactive
Base Flesh AK 3011
Light Flesh AK 3012
Highlight Flesh AK 3013
Shadow Flesh AK 3014
Dark Shadow Flesh AK 3015
Cheekbone Glaze AK 3016
Scale Reduction Factor
AK 3010
AK 3260
Chocolate Brown
Tan
Brown Leather
Dark Brown
Cork Brown
Red Brown

Colours. I analysed the paint properties, but when I can I also like to give the paints a practical test, as this gives me a more accurate idea of the performance I expect.

The Flesh tones set consists of

- » *Basic Flesh*
- » *Light Flesh*
- » *Highlight Flesh*
- » *Shadow Flesh*
- » *Dark Shadow Flesh*
- » *Cheekbone Flesh*

The Brown Colours set consists of

- » *Chocolate Brown*
- » *Tan (Global Light Shade)*
- » *Brown Leather*
- » *Dark Brown*
- » *Cork Brown*
- » *Red Brown*

The first thing I would like to draw attention to is the way AK has organised their Flesh set. In my previous experience (where possible) they like to simplify how their products are organised to make them simple to understand and therefore easier to use. Painting a face with these could be done just by following the information on the bottles, although you will likely want to add your own variations.

The 17ml dropper bottles can be purchased separately which is handy given that you are likely to use Basic Flesh more than the cheekbone glaze. It means you aren't forced to buy a new set for replacements.

The paint itself has a slightly satin appearance. We often like our paint to have a matt appearance but skin isn't usually matt. It has a satin sheen to it, so this is perfect. You can add matt medium to it if you are specifically after a matt effect. I tried this, and the effect was exactly as desired.

The paint has a perfect surface tension, as you can see on the plate a small drop holds its viscous form, when easily pulled with a brush the coverage is semi-transparent. This desirable translucence means that you will be able to control the paint

amtech
CUTTING MAT

to achieve subtle nuances or in contrast build up an opaque finish over several layers.

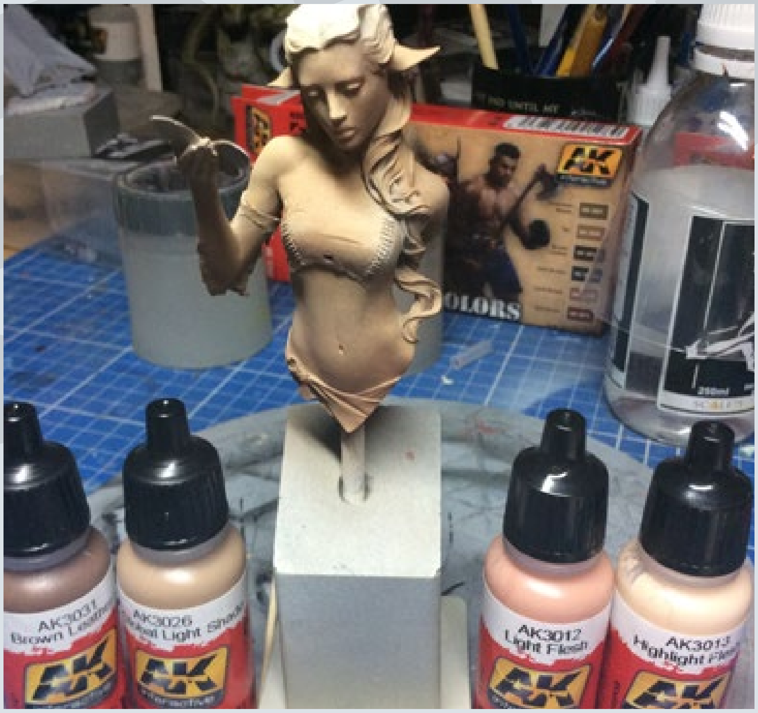
The paints mix with each other well as expected and you can prolong working time by adding a medium. I made a mix of paint and an equal drop of retarder and the paint was still good to use the next morning.

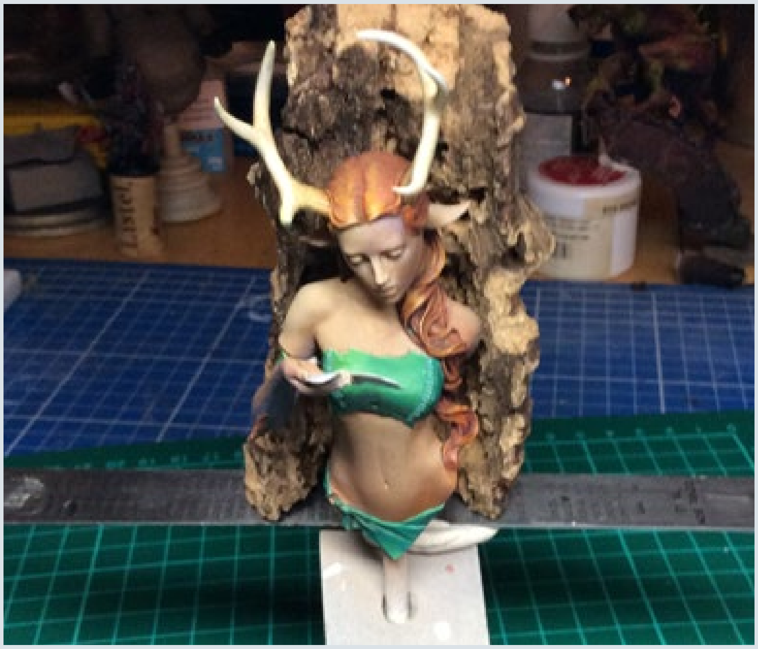
For my practical application, I painted the ‘Fade’ bust from Mirico which I reviewed in an earlier issue of FPM. I wanted to harmonise her skin tones with a forest environment by choosing an earthy pallet of colours. This allowed me to use paints from both sets.

I used the airbrush to spray Light Flesh from above at an isometric angle. Pleasingly the paint runs through the gun very easily and I should point out that I diluted then paint to a 7/1 medium to mix consistency. Building up over layers provided a smoother finish. I sprayed Tan from below. I increased the shadow areas applying Brown Leather and mixed Light Flesh with Highlight Flesh from above for the first highlight. I then used the brush to paint Highlight Flesh to the areas receiving the most intense light. This was a very basic use of the paints, but I was really pleased with the effects I was able to achieve to this stage and I will be looking forward to finishing this in the future.

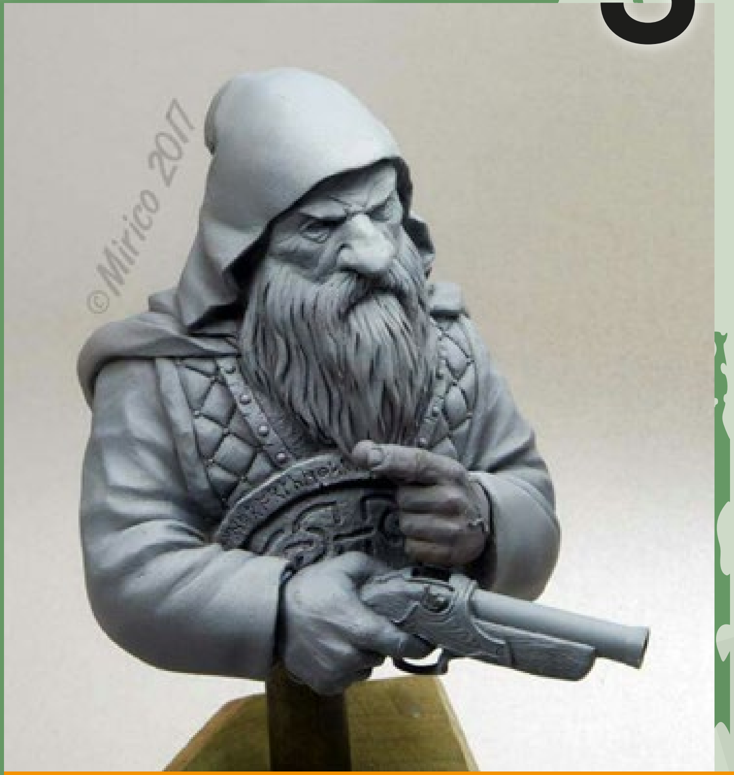
I have been very pleased with these products and with AK as a company. I would recommend that you try to buy the sets with the book and approach experimenting with them in the same way I did. It was fun and the 2 sets and book can be purchased for less than the average bust!

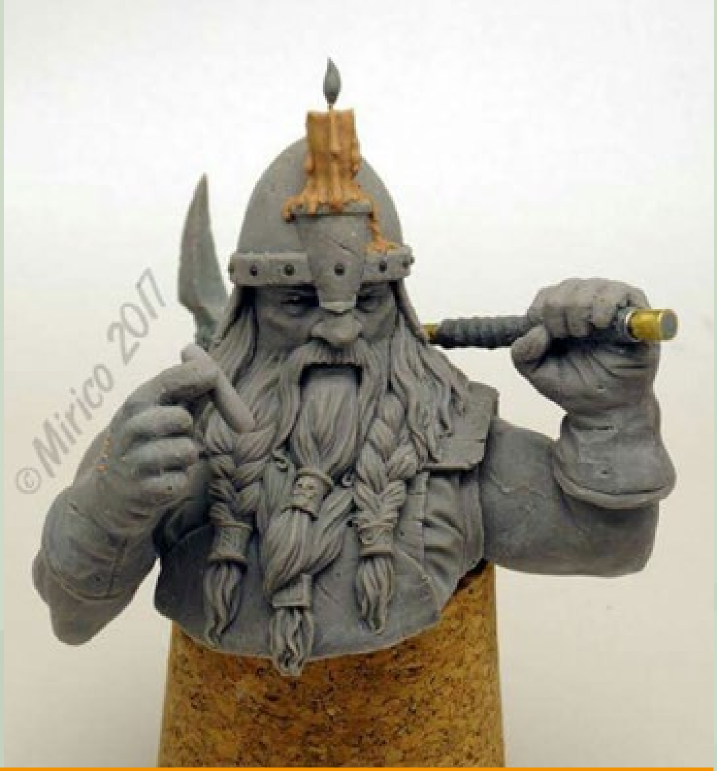
You can find information about their latest products on their Facebook page and to find purchase information on these products visit www.ak-interactive.com





Unboxing





Mirico Collectables' Bromir and Gimdal

by Shane Rozzell

In this issue I'll be taking a close look at two recent releases from **Mirico Collectables**, a boutique Singapore miniature producer owned and ran by **Rico Chia**. We have featured miniatures from Mirico in previous issues of FPM, so I'll save off giving the company background, but I will say that all their releases to date have been of great interest and every time I have dealt with Rico, he has been very helpful and forthcoming. All in all, they are a great company to deal with that really go out of their way to make the whole buying experience a pleasure.

The two models I'll be looking at are both dwarf busts, titled Bromir and Gimdal made as a pair from the minds of **Rico** and **Pablo Vicentin** and the hands of the very talented **Przemyslaw Szymczyk**. Each bust is available separately, or as part of the **Oathkeeper Bundle** which will save you a few quid on the purchase of both.

The packaging on both busts is identical, coming in sturdy black boxes sandwiched between two enormous pieces of foam. The busts are packed so tightly that elastic must be used to keep the boxes from springing open. Alongside the bust and its various parts, inside each box is a wax seal of authenticity, two Mirico branded stickers and two picture cards; one is a mono line drawing of the bust and the other invoking the environment that the character inhabits.

BROMIR

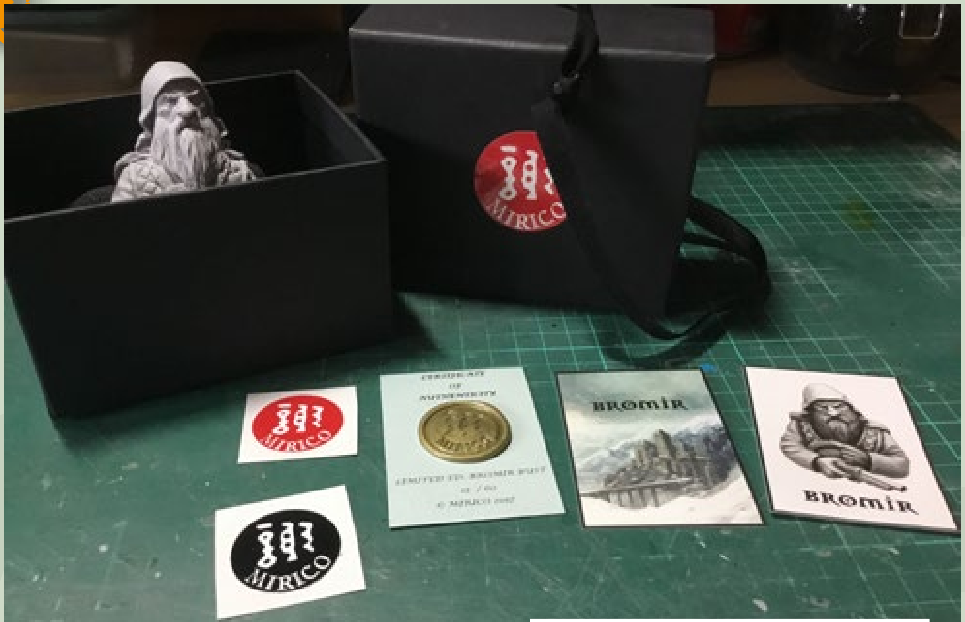
Price:	$48 (£34.50)
Scale:	1/10th
Material:	Resin

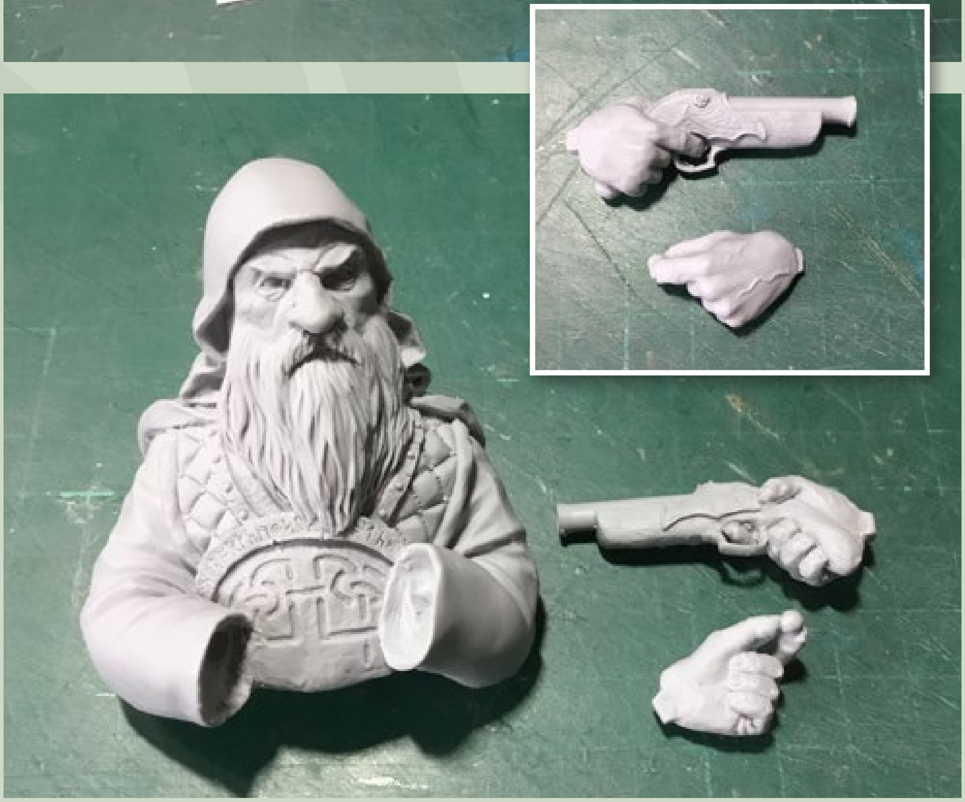
Available from

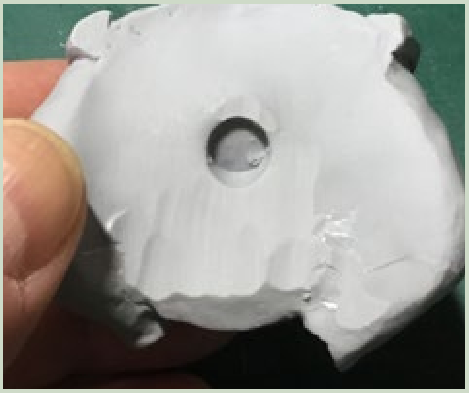
www.mirico.sg

The first I'll be looking at is Bromir the pistoleer, who is a grumpy looking chap loading a dwarven pistol, held in his right hand with a lead shot held in his left hand. His cloak hood is up, and he is wearing some heavy quilted armour and a thick metal plate the covers vital organs. Like all dwarves should, he wears a long beard. At first glance this is quite a simple piece, but as I look closer at it, it's full of detail. For example, the metal plate he wears to protect his vitals is not only battered and pitted, but also covered with dwarfish runes and designs. The pistol is very intricately textured as well, with the metal parts again covered with dwarfish designs and the wood has a proper texture to it, too.

His facial features are well produced; the beard offers enough texture for the painter to really work the volumes well, while the skin is smooth in places, so subtle blends can be achieved and wrinkled in others so again painters can play with the volumes. Most importantly are the eyes, which are both perfect and easily accessible.







Moving on to the cast, I have to say it's all right; there is certainly going to be some clean-up to make this guy ready for priming, but to me, that's fine. The more you study a piece before painting, the better idea you have of what to paint first.

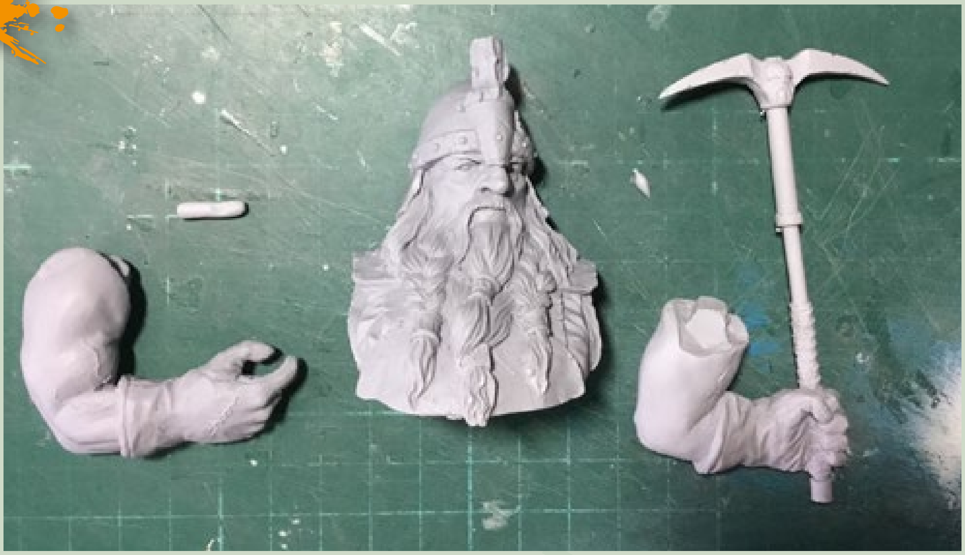
There is evidence that the caster has attempted to do some clean-up as part of their own quality control, but honestly, I wish they wouldn't because I think we, as modellers, can do it better and nine times out of ten, we end up having to fix their errors. Have a look at the underneath of Bromir and you can clearly see areas where it's been sanded…'but, that's the underneath –' I hear you say, 'Nobody will even see it.' The problem is I'll know and if you're a serious competition painter you'll know that marks can be lost for poor presentation.

GIMDAL

Price:	$48 (£34.50)
Scale:	1/10th
Material:	Resin

Available from

www.mirico.sg



Moving on to the second of the two busts, Gimdal is a burly, stern looking dwarven miner, taking five from the rock face and having a smoke. This bust comes in 5 pieces, two of which are very small, so some care is needed when handling them. One is a small flame which is to be attached to the candle on his helmet. The other is the cigar he is smoking that is to be attached between his thumb and fore finger of his right hand. Both of Grimdal's arms are bare, but he is wearing thick leather gloves. In his left hand is a large miner's pick, which is resting over his shoulder. One of the most interesting features is the candle on the helmet; this is offering the painter some nice object sourced light (OSL) effects on the pitted metal helmet and some nice shadow play and OSL on his face and beard.

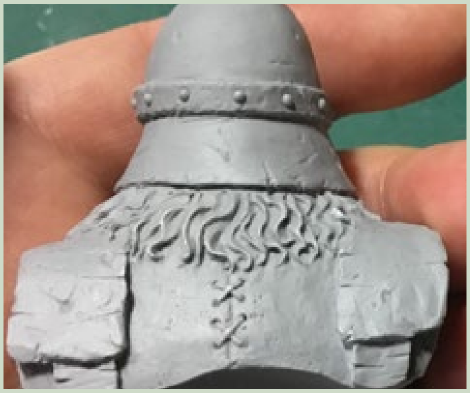
Speaking of his face and beard, they are both really well made and full of character. The beard has lots of plaits so the painter can really enjoy playing with the volumes here. Unfortunately, on my copy, his left eye has some casting defects, but I should be able to fix them easily enough and it's not bad enough to put me off the model.

Again, like Bromir, there are lots of little details that really bring this guy to life. Things like the repairs to his gloves, the pitted metal textures and the very nicely sculpted and produced beard clasps that each have individual dwarven markings and designs on. No stamps used here! This bust is full of textures too; wax, metals, leather and cloth all of which can be used by the painter to really push themselves and get a great looking piece.

Like the previous bust, there will be some clean up and sadly some repair where the caster has taken it upon himself to do some of our work for us, but nothing that some putty, files and time won't sort out.

Conclusion

Firstly, I have to say that I really like both busts very much. Both offer the painter plenty to work with in the forms of composition, with lighting and volumes and with textures. I really like the style of the sculpts as well – some dwarf sculpts can be harsh with deep cuts, which brings a lot of character, but the sculpting doesn't help painters. However, these are well balanced in that respect. Both busts need some light to moderate clean-up work, but when done will give the painter a great canvass to work from and at the end you should have a couple of great additions to your collection.



MINIATURES ARTWORK GROUP

GHOST COMPANY NuTs PLANET Triger

NuTs PLANET

THE AXECUTIONER

Chieftain Dralk
Sculpted by Jun-Sik Ahn / Painted by Kirill Vladimirovich Kanaev

Triger
BELFORD

Triger
CALL SIGN GOSHAWK

Barbarian
Sculpted by Jun-Sik Ahn / Painted by Myeong-Ha Hwang

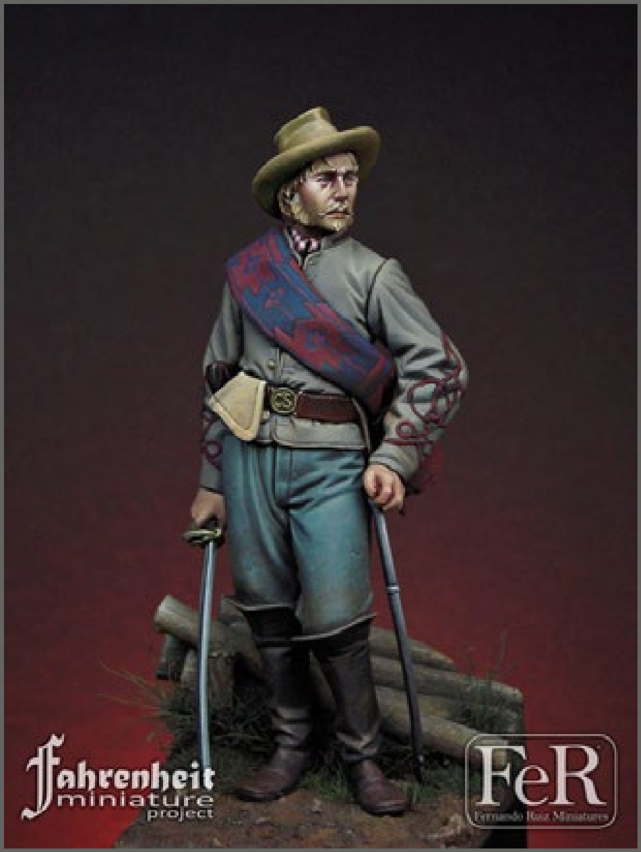
GHOST COMPANY
CHIEF LIAM
Sculpted / Painted by Ki yeol Yoon

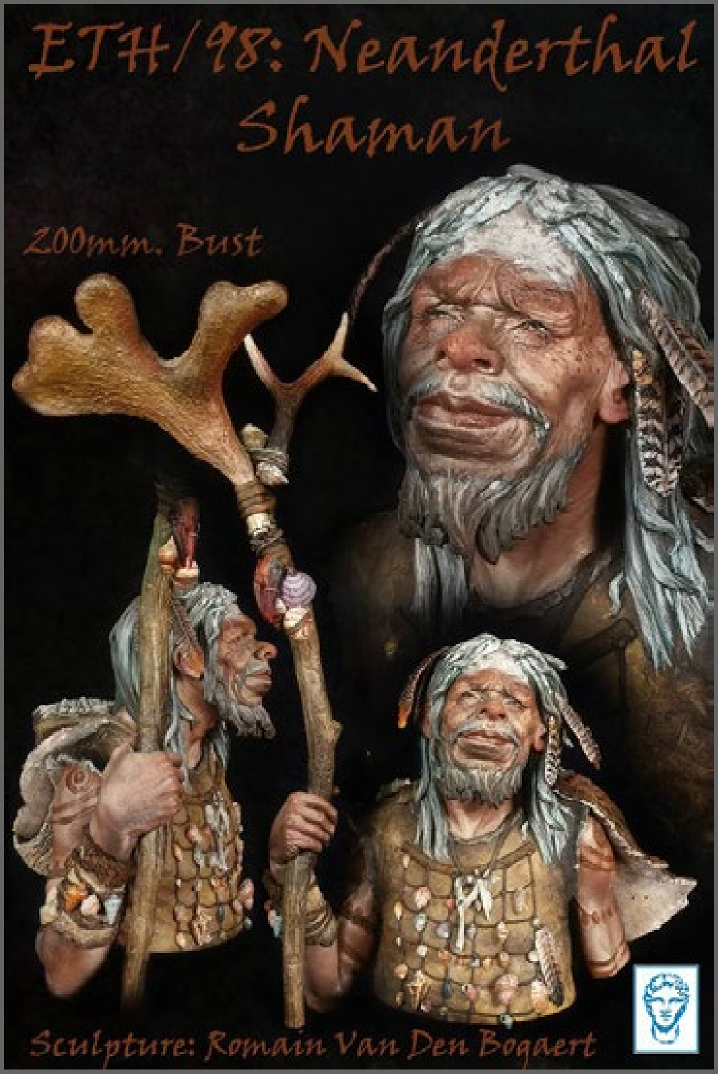
Triger
55
1/24 SCALE SERIES
PATHFINDER

WWW.NUTSPLANET.COM

Confederate Artillery Officer Gettysburg, 1863

Company:	FeR Miniatures
Scale:	1:24th
Contact:	ferminiatures.com


Fahrenheit
miniature
project
FeR
Fernando Ruiz Miniatures

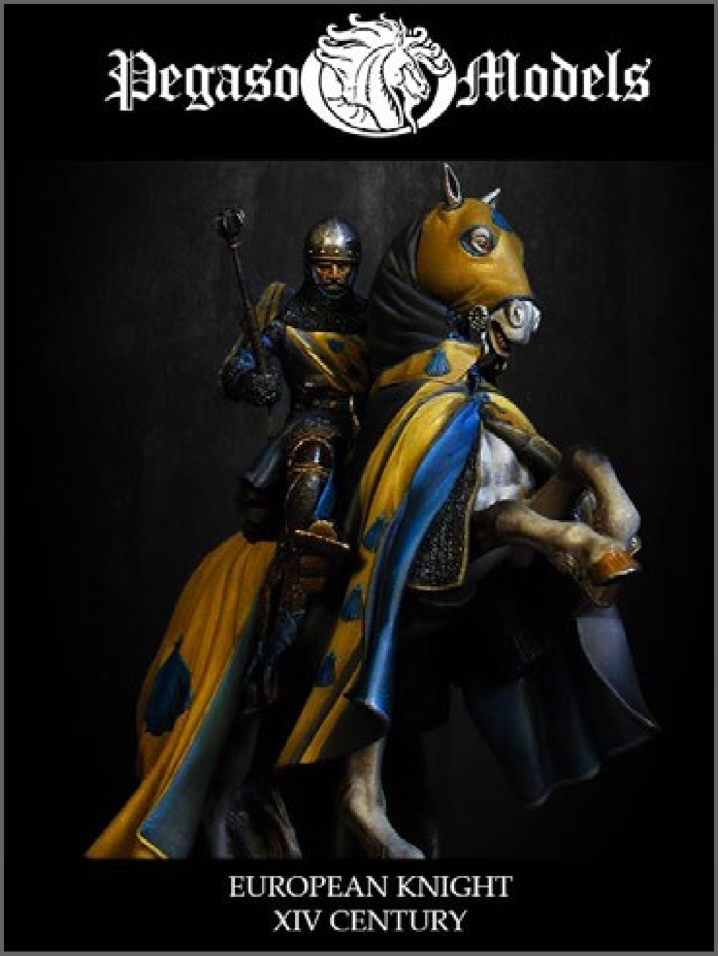

ETH/98: Neanderthal Shaman
200mm. Bust
Sculpture: Romain Van Den Bogaert

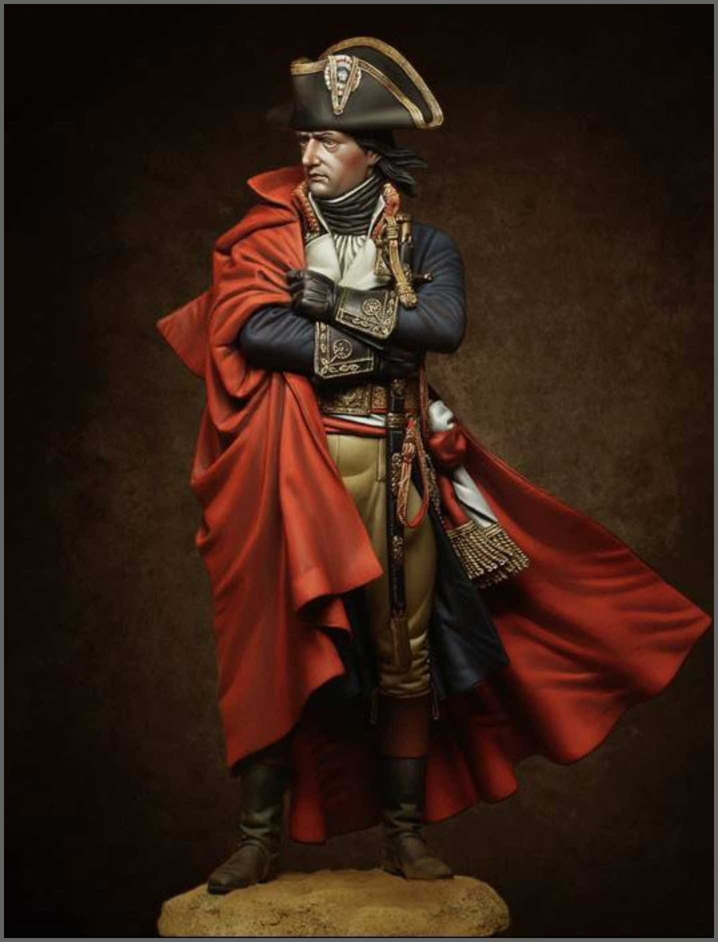
Neanderthal Shaman

Company:	Alexandros Miniatures
Size:	200mm bust
Contact:	www.alexandrosmodels.com

European Knight XIV Century

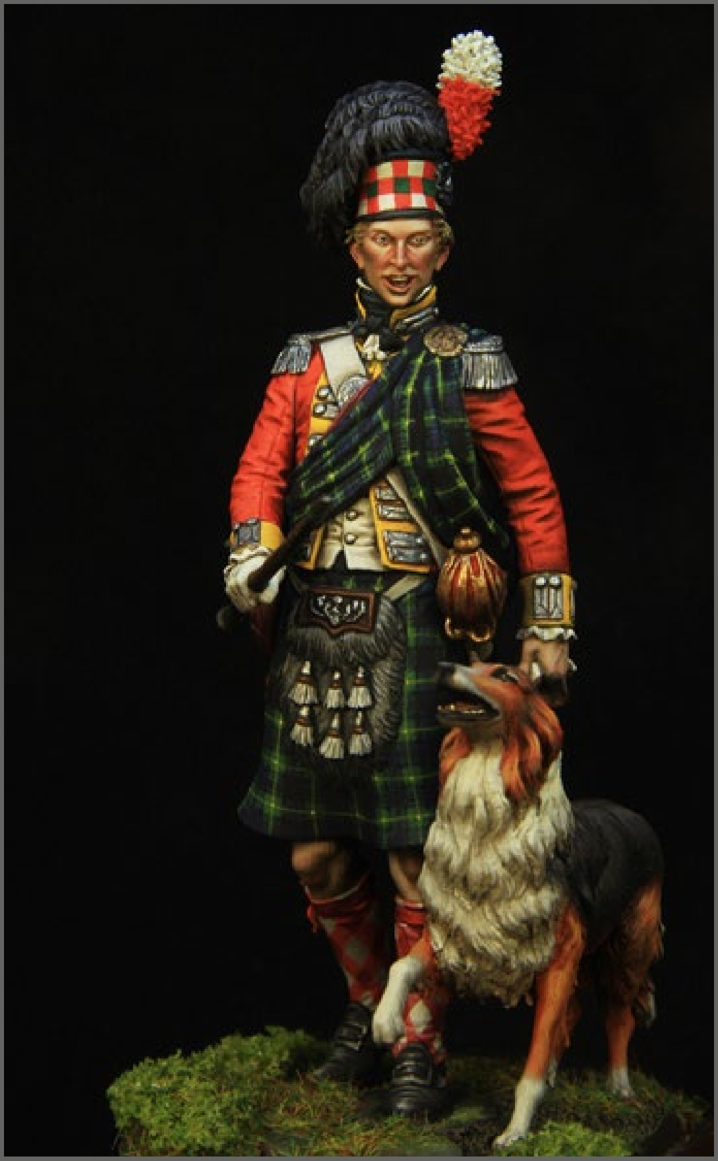
Company:	Pegaso Models
Scale:	1:32nd
Contact:	pegasomodels.com


Pegaso Models
EUROPEAN KNIGHT
XIV CENTURY



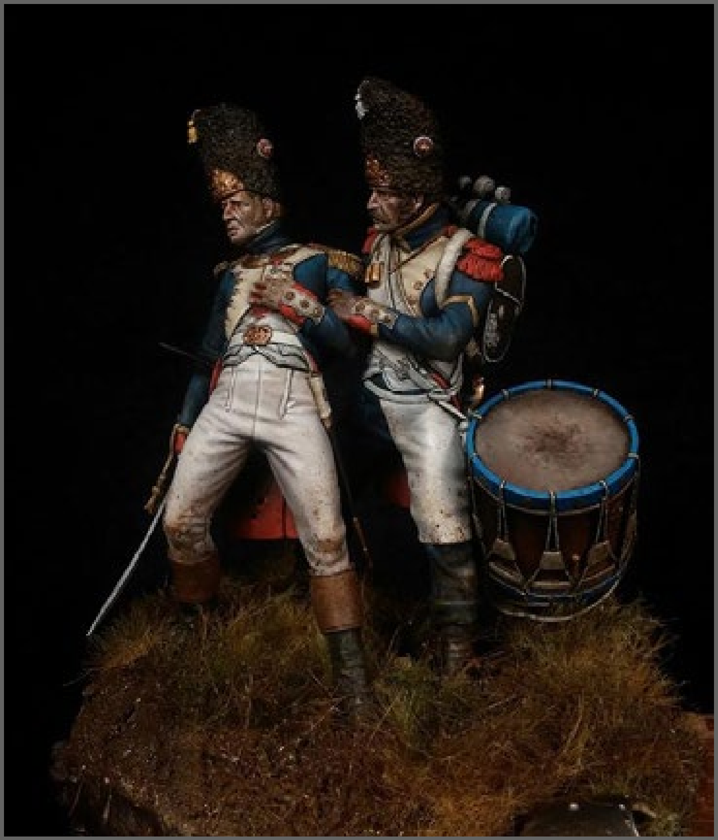
Napoleone

Company:	Pegaso Models
Scale:	1:9th
Contact:	pegasomodels.com



Highlander Officer with a Collie

Company:	Castle Miniatures
Scale:	1:24th
Contact:	www.castleminiatures.com

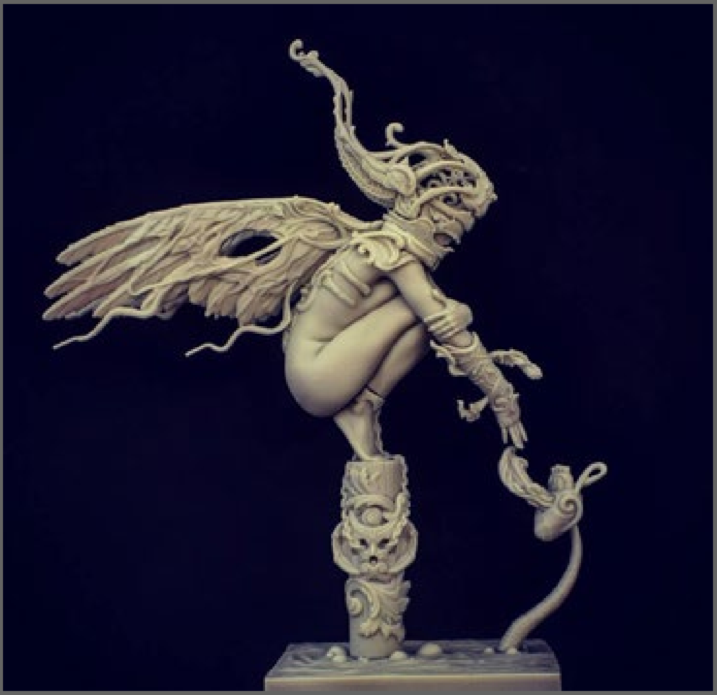


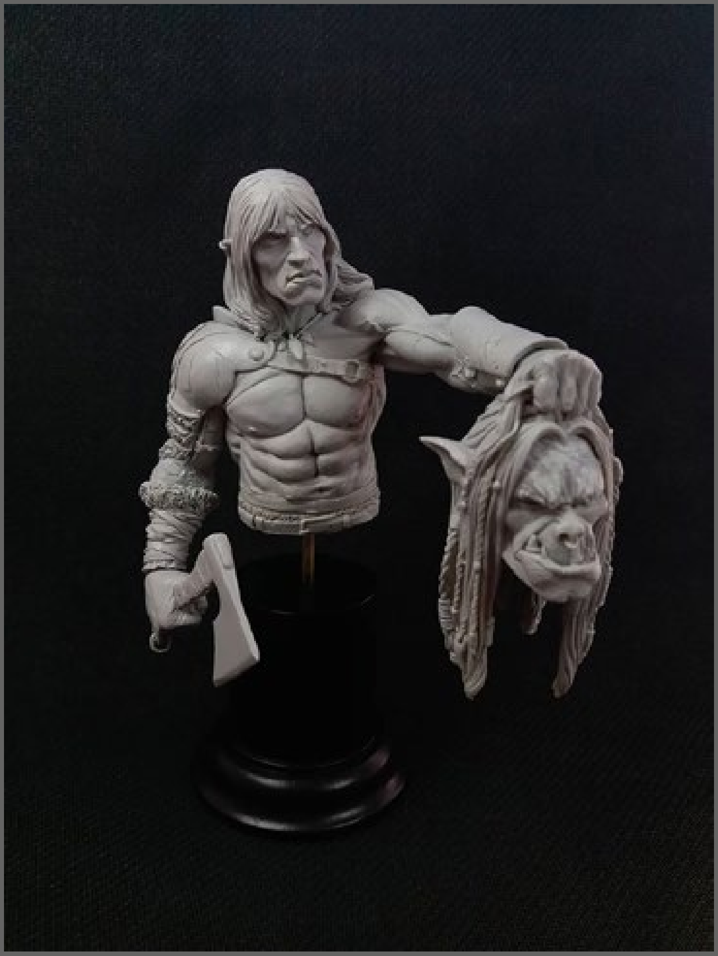
Old Guard Grenadiers

Company:	Alexandros Miniatures
Scale:	1:24th
Contact:	www.alexandrosmodels.com

Forgotten

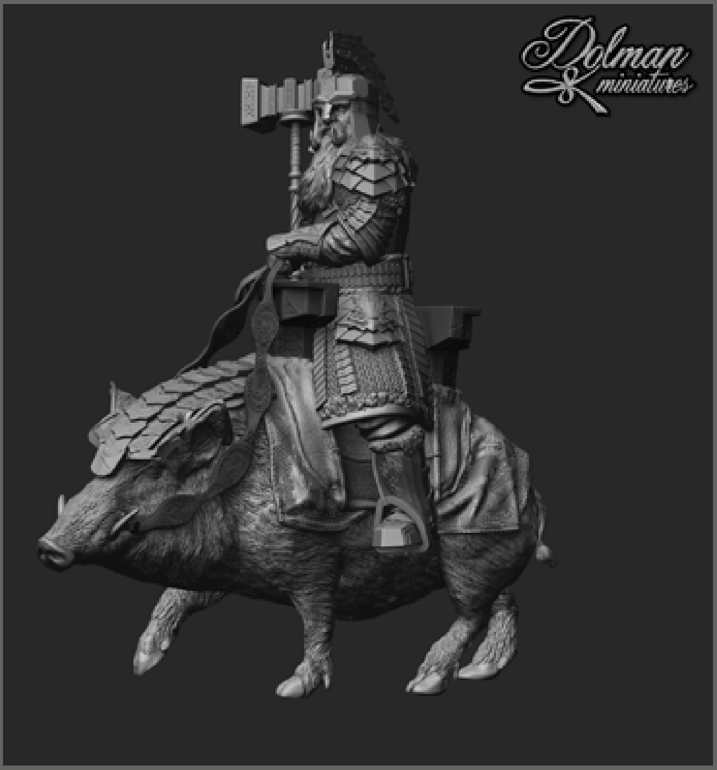
Company:	Nocturna Models
Size:	1:20th (90mm)
Contact:	nocturnamodels.com





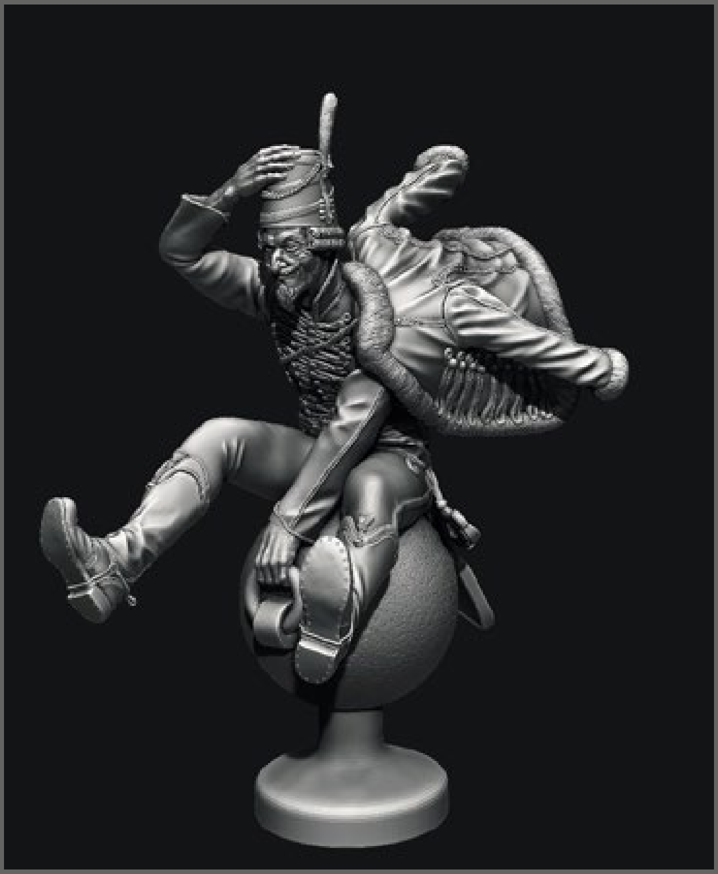
Kroga

Company:	Mirico Collectables
Scale:	1:10th
Contact:	www.mirico.sg



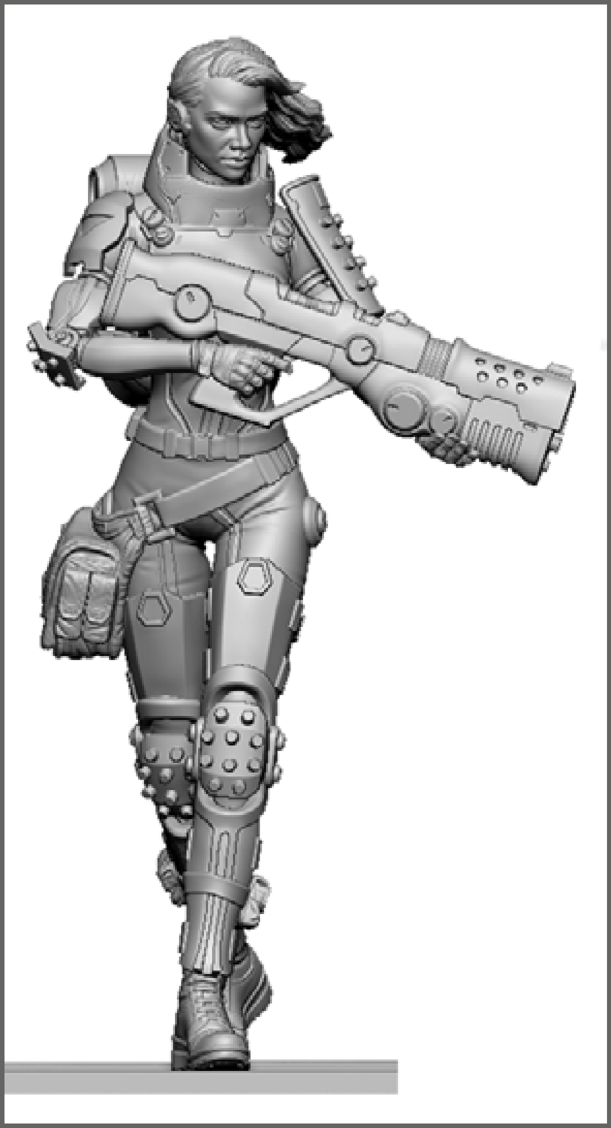
Dwarf Chief

Company:	Dolman Miniatures
Scale:	T.B.A.
Contact:	www.dolmanminiatures.com



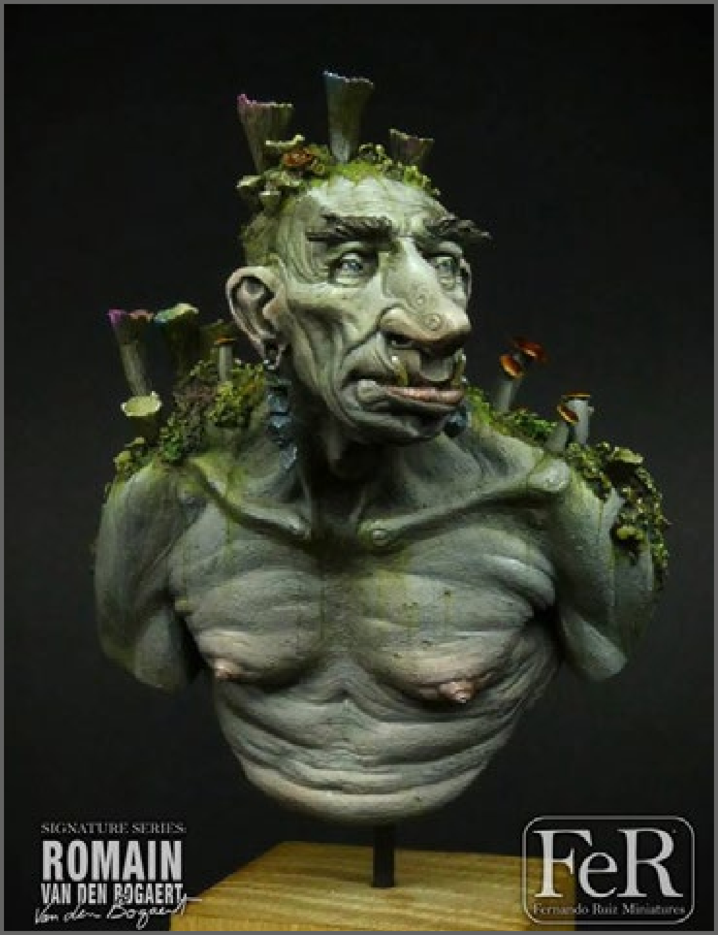
Baron Munchausen

Company:	Chronos Miniatures
Scale:	1:32nd
Contact:	chronos-miniatures.com



Shony

Company:	HeraModels
Scale:	1:24th
Contact:	www.heramodels.com

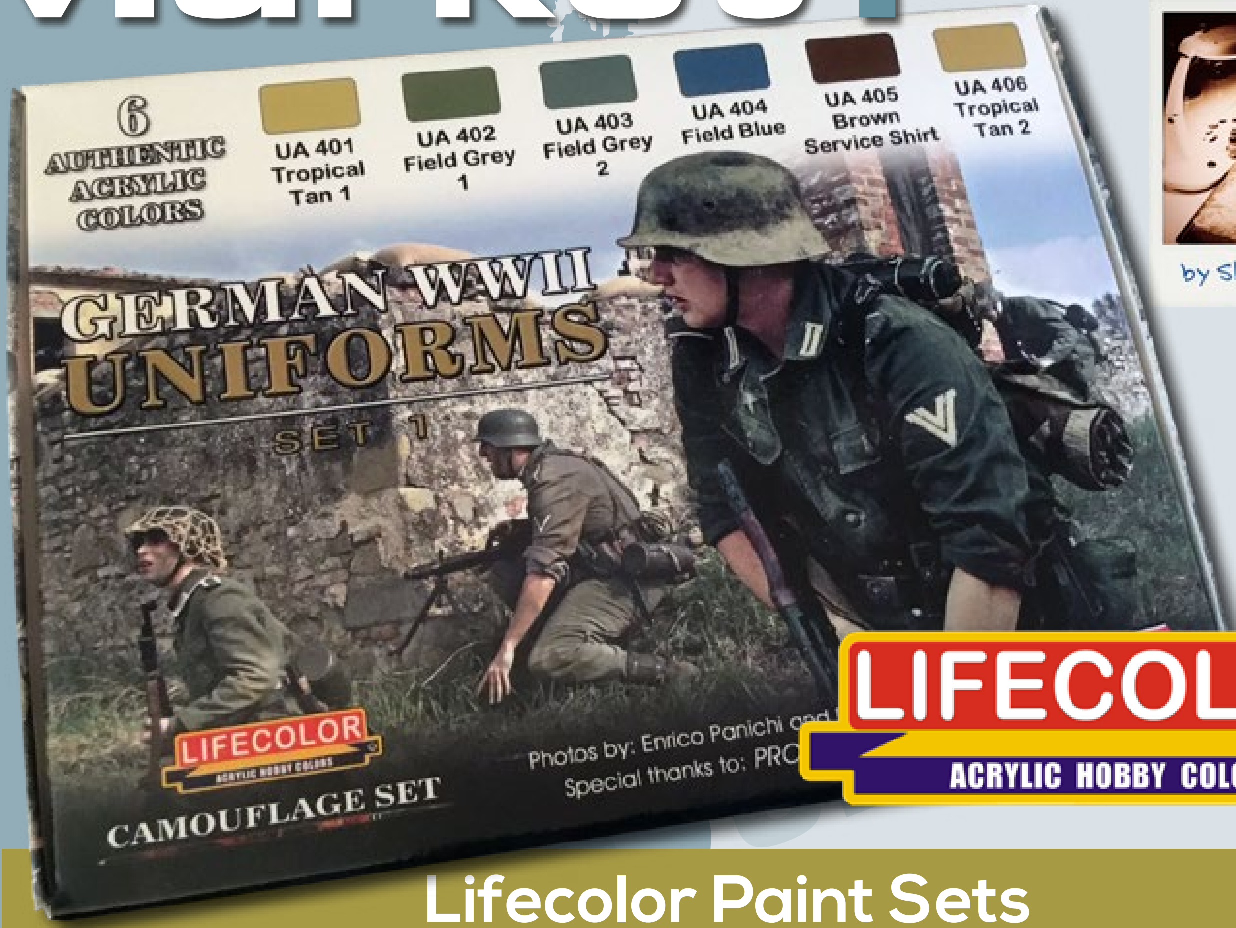

SIGNATURE SERIES:
ROMAIN
VAN DEN BOGAERT
Van den Bogaert
FeR
Fernando Ruiz Miniatures

Agvaldr Long-Nose

Company:	FeR Miniatures
Scale:	1:10th
Contact:	ferminiatures.com

What's on the Market?

by Shane Rozzell


6 Authentic Acrylic Colors
UA 401 Tropical Tan 1
UA 402 Field Grey 1
UA 403 Field Grey 2
UA 404 Field Blue
UA 405 Brown Service Shirt
UA 406 Tropical Tan 2
German WWII Uniforms
Set 1
Lifecolor
Camouflage Set
Photos by: Enrico Panichi and
Special thanks to: PRO
LIFECOLOR®
ACRYLIC HOBBY COLORS

Lifecolor Paint Sets

Paints

Price:	£17.99
Features:	Six, 22ml pots/set
	Theme specific
	Colour guide on back

Available from

airbrushes.com

Over the next few issues, I'm going to take a look at these paints from **Lifecolor**. These paints are made in Italy by **Astromodel** and have been around for about 20 years, selling all over the world. Astromodel claims that Lifecolor has the widest range of modelling acrylics and looking at their website, they really do have a lot to offer. You can get the paints individually or in sets of six (in the UK they're available from **airbrushes.com**). Each set specialises on a specific subject, such as American camouflage gear used in World War II, or sets for things like skin tones, wood, and leather. These are much like the **Andrea** sets **Terry Cowell** has been looking at. Unlike those, though, these are not a step-by-step. Lifecolor just gives you the paints to be creative.

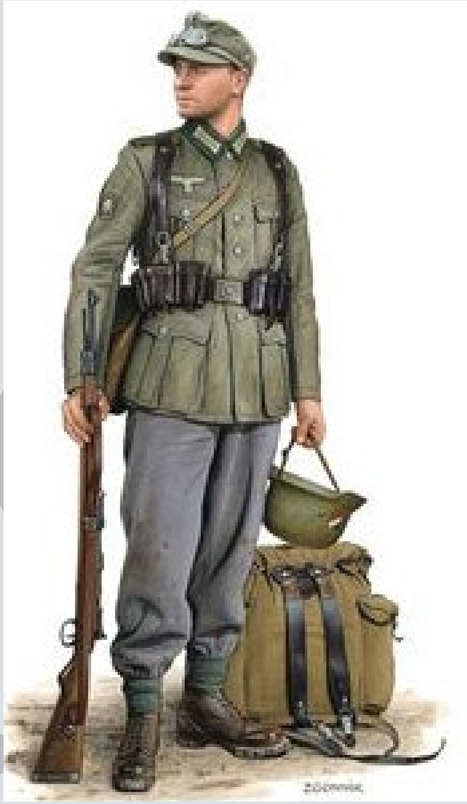
I have known about Lifecolor for a while now, but had never tried them until recently, always preferring my usual **Vallejo** or **Scalecolor** paints. I like to try new things and recently Astromodel has started to expand the range, so I was eager to give them a go and put them through their paces.

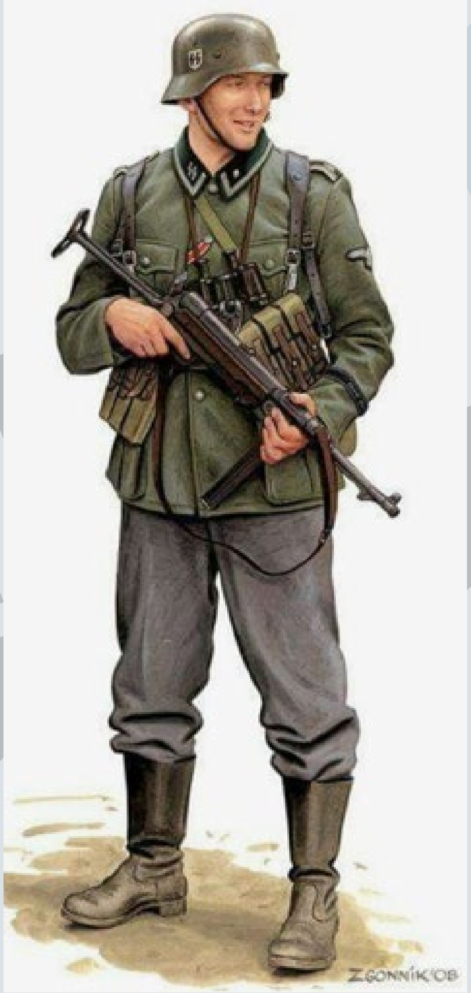
For this test, I decided to look at the **World War II German Uniforms** set and paint a model I reviewed in the last issue of **Figure Painter Magazine**, **Nutsplanet's German Sergeant, Heeresgruppe Mitte, July 1941**. For those that don't know, these guys are the ones Hitler sent to try and take Russia. That ended

pretty badly for the Germans (the Russians, too) and these guys went through some terrible times, which was something I want to try and convey in the painting of the model. He should be dirty and hard bitten and his uniform should be the same, but also worn and slightly faded. It was time to do a bit of research and grab some colour references...

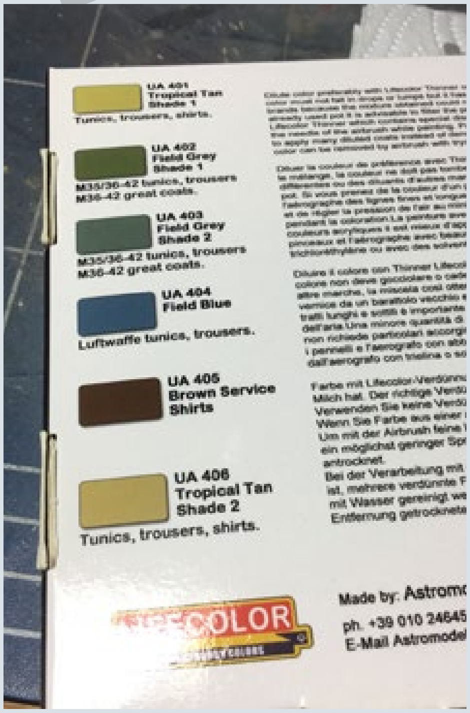
Lifecolor has the perfect set of paints for this subject, German World War II Uniforms, so they were the obvious choice as a base. Since I was going to paint this guy a bit weather beaten and worn, I would also dip into the other sets, too. Looking at model, I decided that I would paint the trousers first. My main reason for choosing to paint them first was because they were the easier area to mask off later to paint the other two main parts.

Reference images gathered from the web.





Colour guide and presentation box



UA 401 Tropical Tan Shade 1
Tunics, trousers, shirts.

UA 402 Field Grey Shade 1
M35/36-42 tunics, trousers
M36-42 great coats.

UA 403 Field Grey Shade 2
M35/36-42 tunics, trousers
M36-42 great coats.

UA 404 Field Blue
Luftwaffe tunics, trousers.

UA 405 Brown Service Shirts

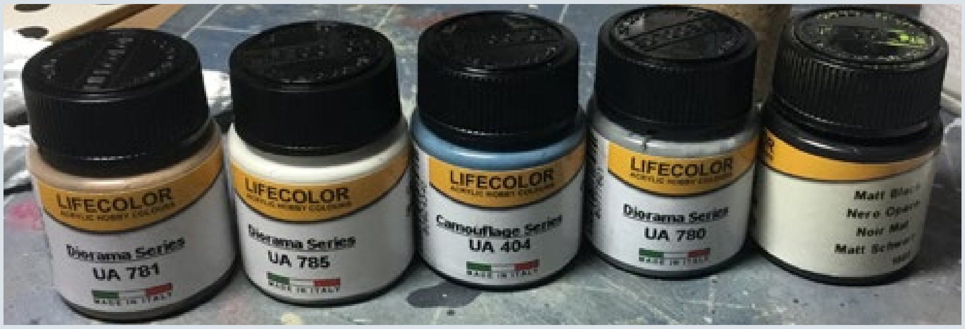
UA 406 Tropical Tan Shade 2
Tunics, trousers, shirts.

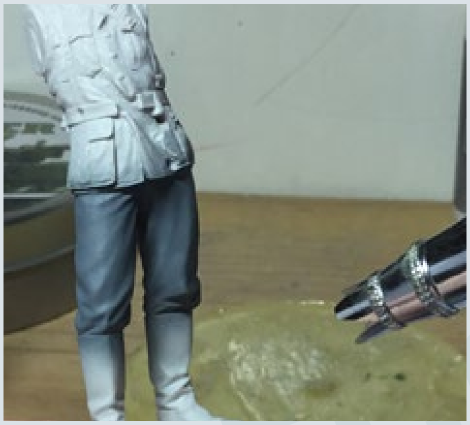
Made by: Astromo
ph. +39 010 24645
E-Mail Astromodel

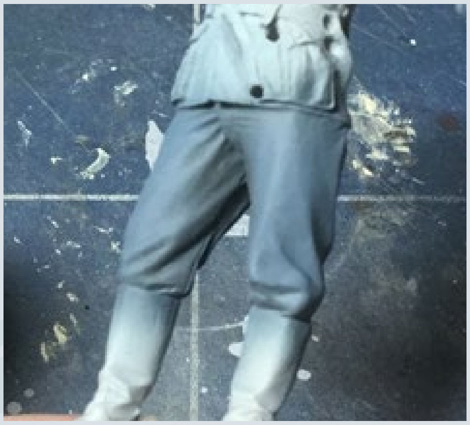
German Uniforms
Brown Service Shirt
LIFECOLOR
Camouflage Series
UA 402
German Uniforms
Field Blue
German Uniforms
Tropical Tan 2
German Uniforms
Field Grey 2
LIFECOLOR
Camouflage Series
UA 401
MADE IN ITALY

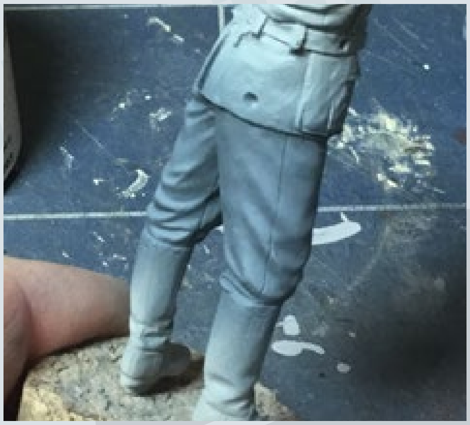
Trousers

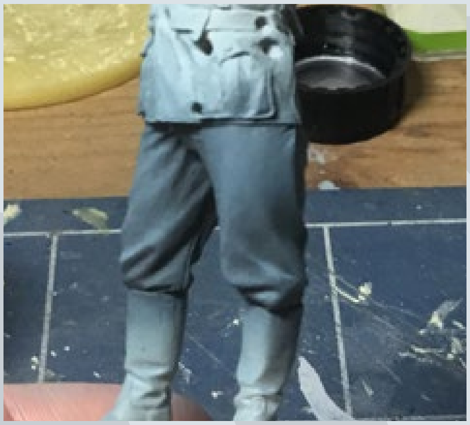
After pinning his feet to a cork and giving the model a primer coat of grey, I chose the paints I was going to use for his trousers. In 1941 the German Army was standardising their uniform, and my research told me these guys had been on the move for a very long time, so they were going to be some of the last guys to get new uniforms. In the colour references I have found for this, all the soldiers had slate blue/grey trousers. I then chose my colours, the main being Field Grey 2 (UA403) with a small amount of Field Blue (UA404) added. Mixing the two together and adding some Scalecolor airbrush thinner, I put down several thin layers of paint to build up a nice smooth base colour.











Next, I mixed a second batch of my base colour and added a touch of black (LC02) and using the airbrush, started to add slightly different tones in places. When pleased with the result, I mixed up a third batch of my base, but this time I added a touch of Brown Stone (UA781) from the Stone Grey set and repeated the process. I did this to avoid the uniform looking pristine; the hue changes are subtle, but make the trousers look like they've been worn for a long time.

Now it's time for my first shade. This is when I like to put in the main volumes that define the shape of the area I'm painting. To my second mix which contains the Brown Stone I add more of the black, but this time I add a lot more of the SC thinner to the mix making the paint much less opaque. Because the paint is a lot thinner, I dial down on the airbrush pressure to avoid any splashes and I slowly start to airbrush in the shadows, concentrating on the inside of his legs, under the tunic, and below his knees.

Now it's time for the highlight. I don't go overboard on the highlights because I believe most of the work with volumes and character (when painting skin tones) is done with the shadows. For the highlights, I return to my first mix and just add a couple of drops of Light Stone (UA785). This is like a dirty off white, perfect for the mood and feel I want. After thinning a touch, I spray this from above the model in short bursts, so only the upper facing surfaces receive any paint.

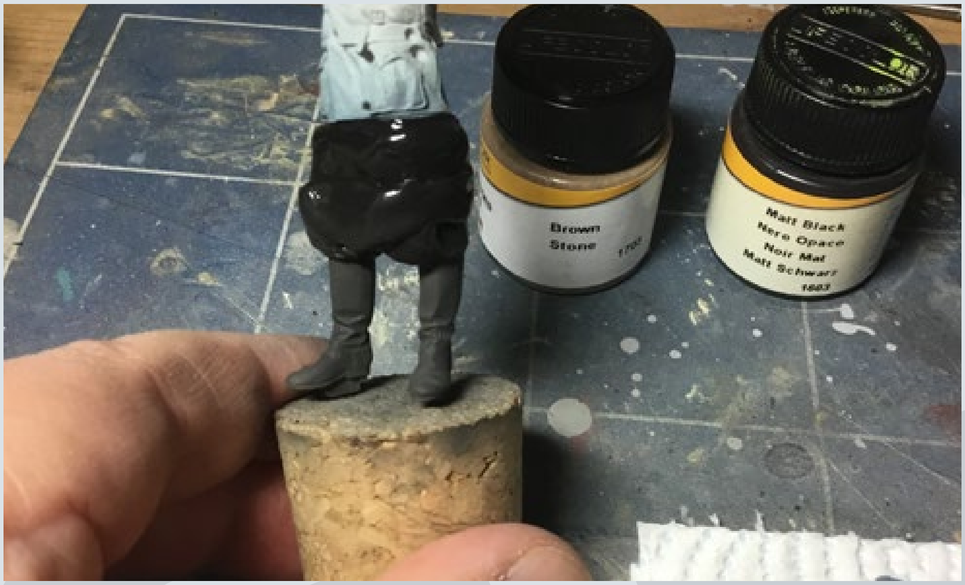
Lastly, I want to deepen some of the shadows on his trousers, but for this I'll have to use my trusted Series 7. Taking a few drops from my darkest mix, I add some more black and this time I'm going to add some Amsterdam Retarder to slow the drying time down and give me the opportunity to blend out the edges of the paint I lay down. Working on the deeper cuts of the cloth, directly under the tunic and under the knees, I apply my second shading. This mix goes on really nicely and with a quick clean and a dab of the brush on a paper towel I can easily feather out the paint to make a smooth transition. After a quick blast with the hair dryer and a burst of Mr Super Clear (a brilliant substitute for Dullcoat), for the purposes of this test, I'm calling them done.

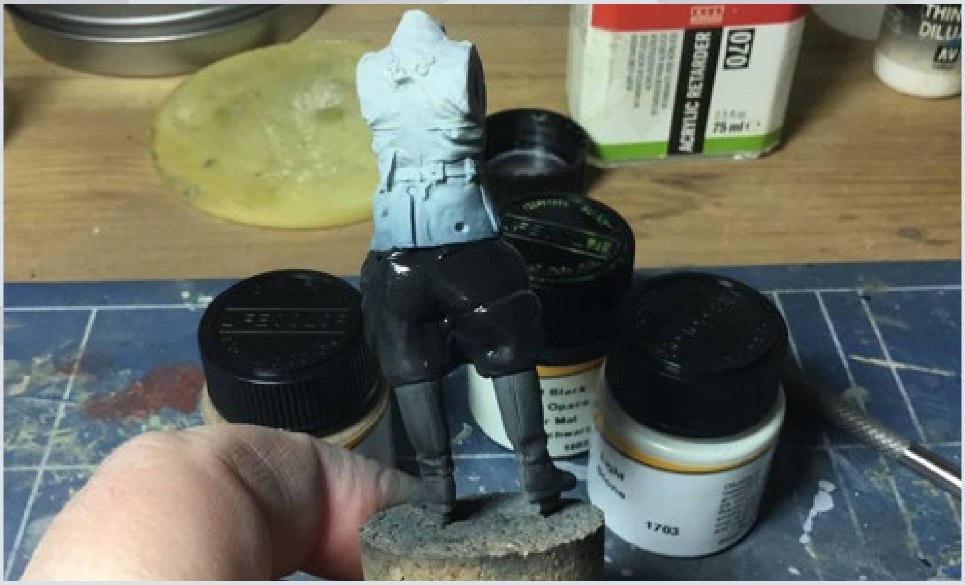
Boots

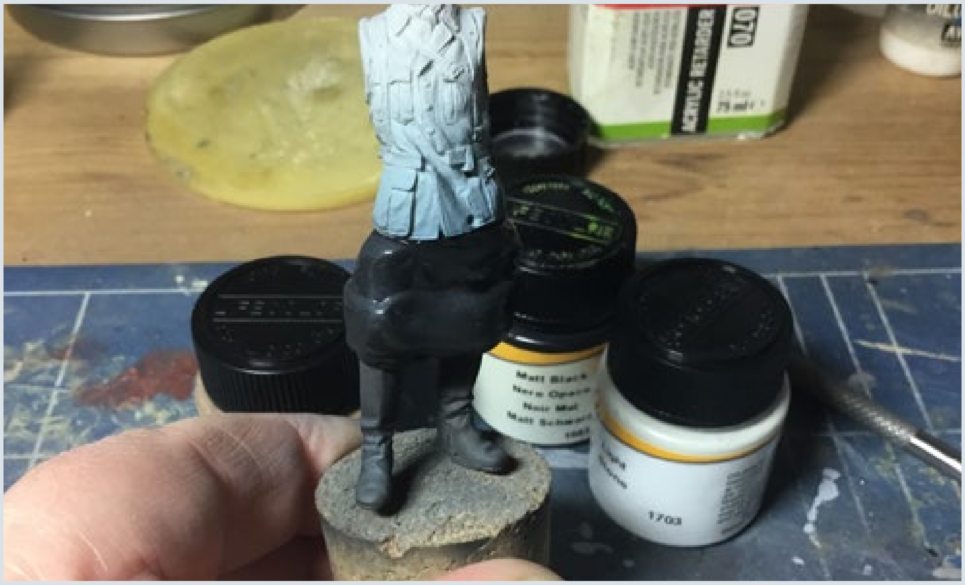
After masking off the trousers with Panzer Putty, using a sculpting tool to carefully push it into small tight areas, I turn to the boots. These are going to be a very quick job, as I plan on using a lot of weathering pigments on them when I put the model into the scene I have planned for him. Using colours from the previous step I choose Black (LC02) as my main colour, but I also add a touch of Brown Stone (UA781) to make the base colour a very dark grey. This makes it easier to add a darker shade and highlights have a better chance of being seen.

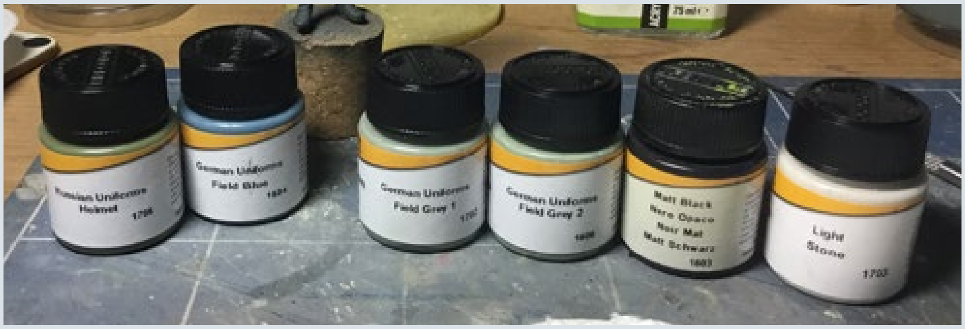
To shade the boots, I use pure Black with some thinner added. One thing I have noticed about the paints is that they're not as viscous as I'm used to which makes them a lot easier to mix and run through my airbrush and so far, they're really working well with any mediums I choose. The pure Black is sprayed from underneath the model, so only surfaces facing down get any pigment.

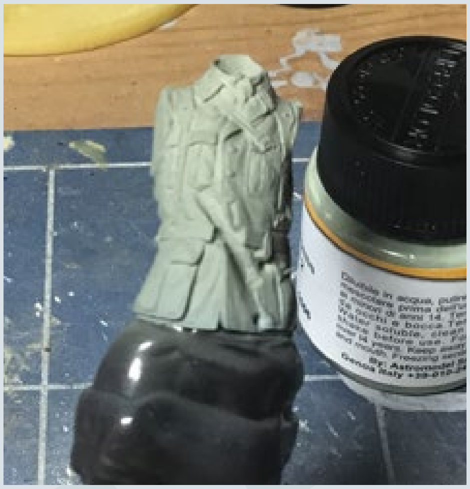
To highlight the boots, I decide to add to my ordinal mix a touch of Field Grey 2 (US403) from the German Uniform set and a touch of Light Stone (UA785) from the Grey Stone set. Like in the previous stage, this mix was sprayed from above the model so only the upper facing surfaces receive any paint.

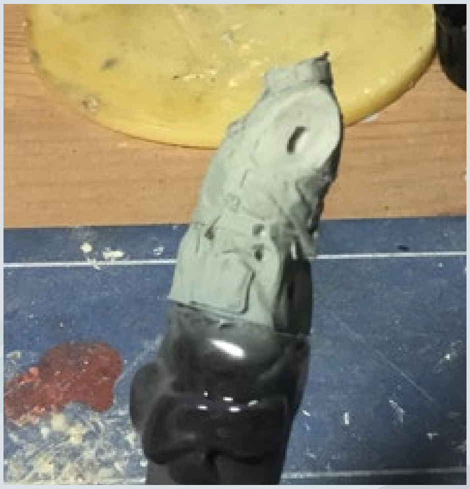

Brown Stone
Malt Black
Nero Opaco
Noir Mat
Malt Schwarz

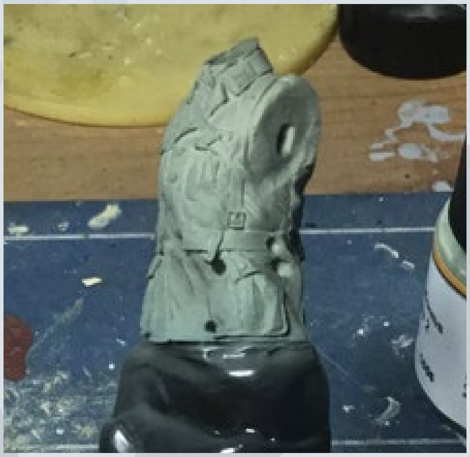

070
ACRYLIC RETARDER
1703

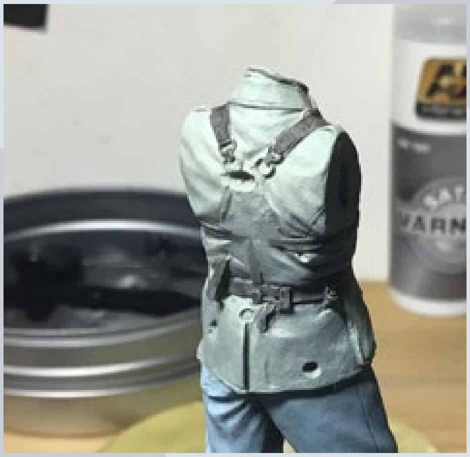

070
ACRYLIC RETARDER
Malt Black
Nero Opaco
Noir Mat
Malt Schwarz
1703


Russian Uniform Helmet
German Uniform Field Blue
German Uniform Field Grey 1
German Uniform Field Grey 2
Matt Black Nero Opaco Noir Mat Matt Schwarz
Light Stone









Tunic

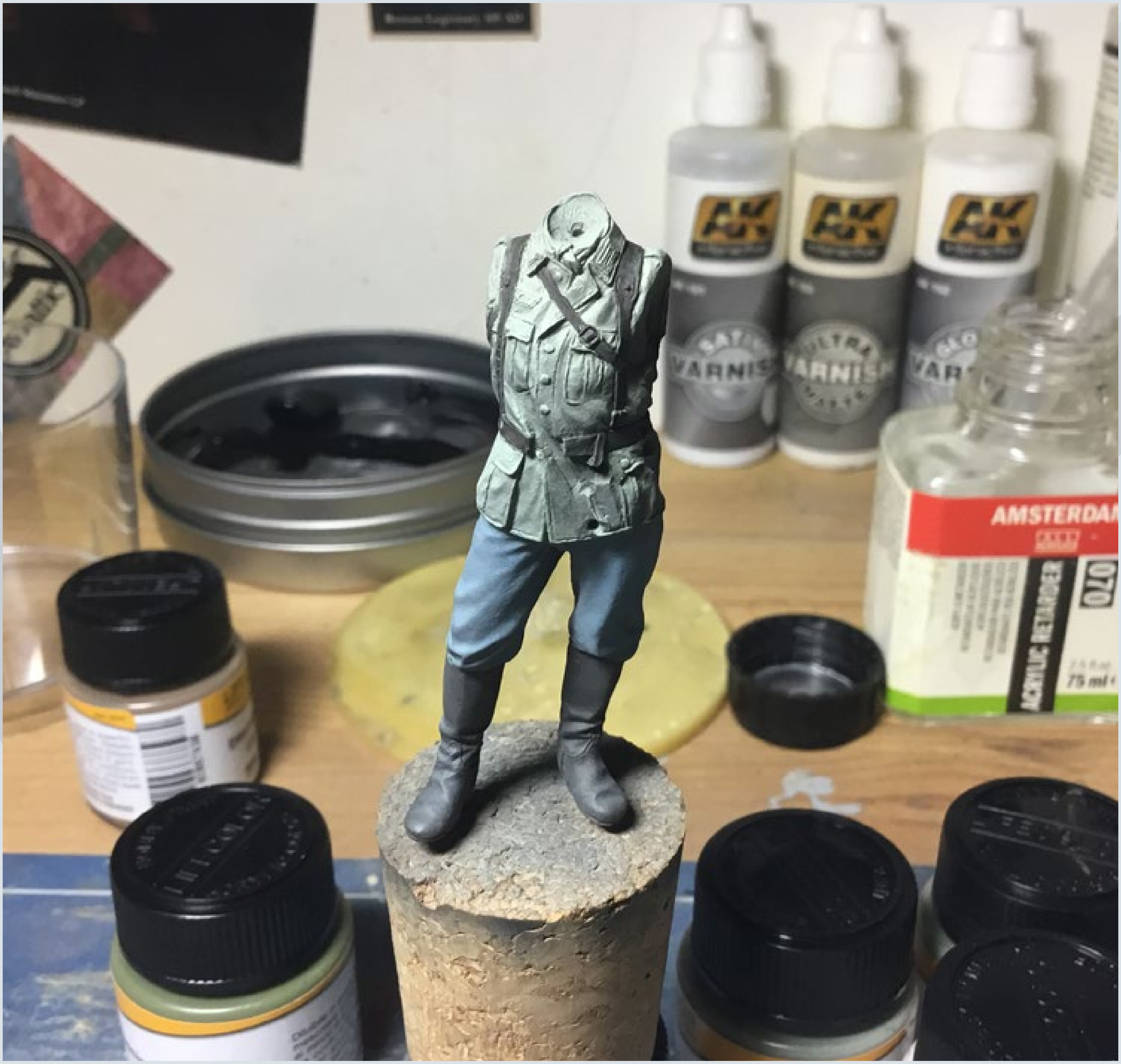
This is the biggest area of the model, but it's also the most confused. There are lots of pockets, straps, and various insignias, not to mention all of the kit that these guys carried into battle which are attached to this part of the model. After checking my reference picture, I see the tunic is kind of a green/grey colour. Again, the German set has the perfect colour: Field Grey 1 (UA402), which serves as my mid-tone. This was sprayed on over several thin layers to get a nice finish. Like the trousers, the tunic is going to be very worn out and weathered, so I decide to mix a couple more hues of the base colour. One with Field Blue (UA404) and another with Field Grey 2 (US403); these were roughly sprayed onto the model under the arms and around the main belt just to give some variation to the mid-tone.

Next, I move on to my shaping layer where I add the main volumes. 'What volumes?', you might ask. 'The uniform cloth is stiffer than the trousers so won't have such folds.' Well, I have to start to think of this model as a whole; there are other parts to add later as well as narrative elements I want to emphasise in the painting, so taking a few drops from my first mix I add in a drop of Field Blue (UA404), a drop of Black (LC02) and several drops of airbrush thinner to really dilute it. Again, remembering to ramp down the airbrush pressure, I begin to spray on my main volumes.

Once that is dry, it's time to spray on a more direct shading, so I make a mix of the base plus some black and spray that from below. I'm working quite quickly now, getting into my groove so to speak and I'm enjoying using these paints. They're not as pigment heavy or as thick as I'm used to so take a few more layers to get an opaque finish, but that suits me; it forces me to work better and as a result I get a much better finish.

After looking at the model and some of the reference pictures, I think I need to make the tunic greener. Checking the other sets, I grab the Russian Uniform Helmet colour (UA446) and decide to use it as a filter. Filters are very thin layers of paint that are used to subtly change the hue of a colour, without really changing the colour, so I grab a couple of drops and add a lot of thinner. If I sprayed this close to the model it would cause a lot of splashes and runs, so I spray this from quite far away covering the model completely. After a few layers I get back to the greenish colour I want.

Now it's time to spray on my highlight. Going back to my original mix, I add in a small amount of Light Stone (UA785), some thinner and spray it from above. Lastly, with a touch more Light Stone (UA785) added, I use my Series 7 to paint on the sharpest highlights on the cloth.



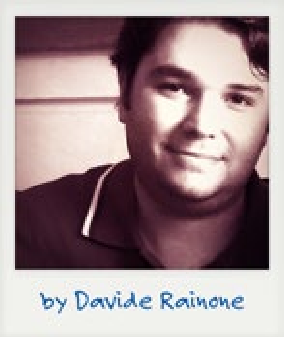
Conclusion

Firstly, I have to say these paints have worked very well. The specific colours have been a brilliant aid to me, as someone who doesn't paint a lot of historical miniatures and I have viewed then as being very helpful, rather than a hindrance. They have worked exceeding well through the airbrush and certainly (as you'd expect) with a normal brush. What is most important to me is that they have behaved with the additives I usually use when painting, namely the Amsterdam Retarder and Scalecolor Airbrush Thinner. The colours and finish of the model are very nice and as I mentioned, they force you to be precise and to work better. All in all, I'm really happy with the result and look forward to using the other sets with other models in future issues.

One last thing, in the final shots I brushed on a 50/50 mix of Black (LC02) and Brown Stone (UA781) to the straps. This was done very quickly for these pictures to help define the areas better.

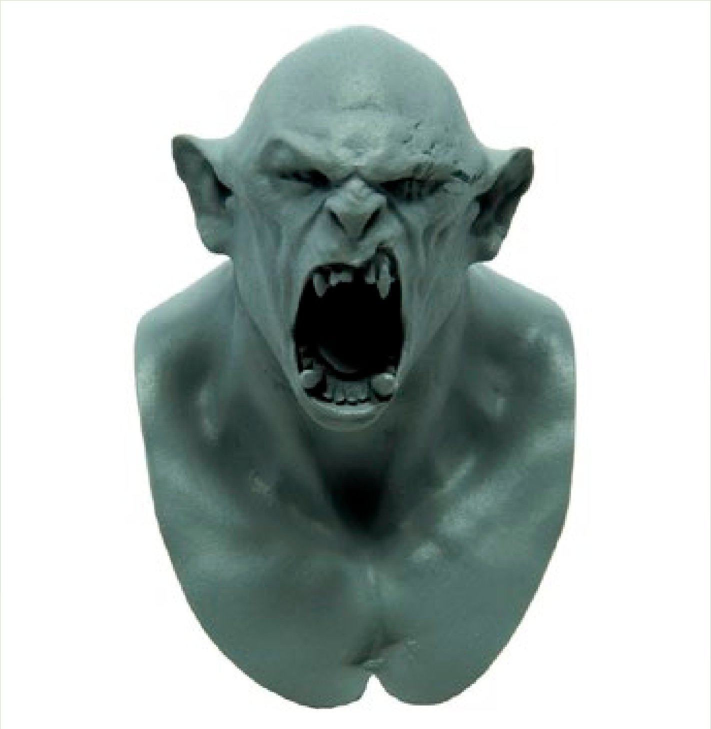
Unboxing

HERA MODELS.COM



by Davide Rainone

55mm
35mm
HERA MODELS.COM



HeraModels' Academic Bust and Accessories

Orc Bust

Price:	€27
Scale:	1/12th scale
Material:	Resin

Available from

www.heramodels.com

This month I am going to talk about some products from **HeraModels**. The Spanish company not only produces impressive models for collectors, but also some busts, in a smaller scale, and accessories useful to our hobby related activities.

Let's start with the busts.

Some time ago in the store, there appeared a section called "Academic Busts" and this is enough to explain almost everything. The subjects are the same as their main production ranges, but they are produced in a smaller scale and almost "naked" versions of themselves. This is quite useful for teaching purposes, whether it would be for workshops or for personal studies. The quality is as high as the figures for collectors, starting from the mould, stepping to the level of detail, the smoothness of the surfaces and end packaging. Everything is at the same level of the main series; looking at the detail of the orc bust, you can easily see there are no flaws. The bust is a whole, unique, single piece of high quality resin sold in a proper size cardboard box identical to other HeraModels products.

In my opinion, this is a very useful product for some personal experiments or simpler projects, not just for paint lessons or workshops. It's could also be an exceptional starting place for totally new conversions following your own taste.

Bases

Price:	from €5.50
Scale:	Various
Material:	Wood

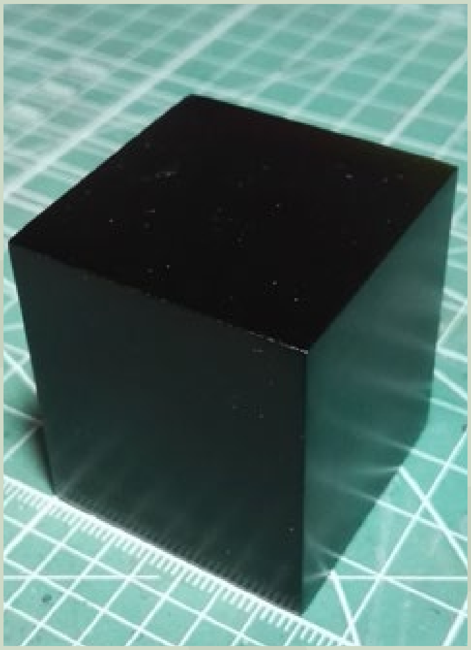
Available from

www.heramodels.com

The Bases

Another section which recently appeared in the store is for wooden display bases. Almost all are black, but some versions are available like “Root Wood”, with a polished finish. The colour is usually used under fantasy models (indeed HeraModels only sells them), but nothing forbids the use a black plinth for whatever we want, such as historical subjects for example. Sizes vary as well as the shape, plus flat or pedestal depending on your model, full figure or bust. For a pedestal you can also choose a circular base, but the only size available is 35mm in diameter.

All the bases have perfect surfaces, with no scratches at all and come protected in bubblewrap plastic bags. They are very nice in my opinion, but it’s a matter of personal taste...



Accessories

The last section is about accessories for the hobby, like brass rods, cutters, hand drills and modelling brushes. From the picture you can see the cutter comes in a simple, but functional bag. The main body is made from aluminium and the blades are steel. The cutter has a mounted blade already, plus some replacement blades (5) are included. Actually, this item is identical to any other cutter you can find in hobby stores all over, but sometimes the replacements aren’t included, and the price is also very affordable. The point is that those last two sections are good news, because it is unusual to find these kinds of items in a web store of a company that produces models for collectors.

I consider it a smart idea by the HeraModels guys to always be ready to satisfy every need of their customers. Well done!

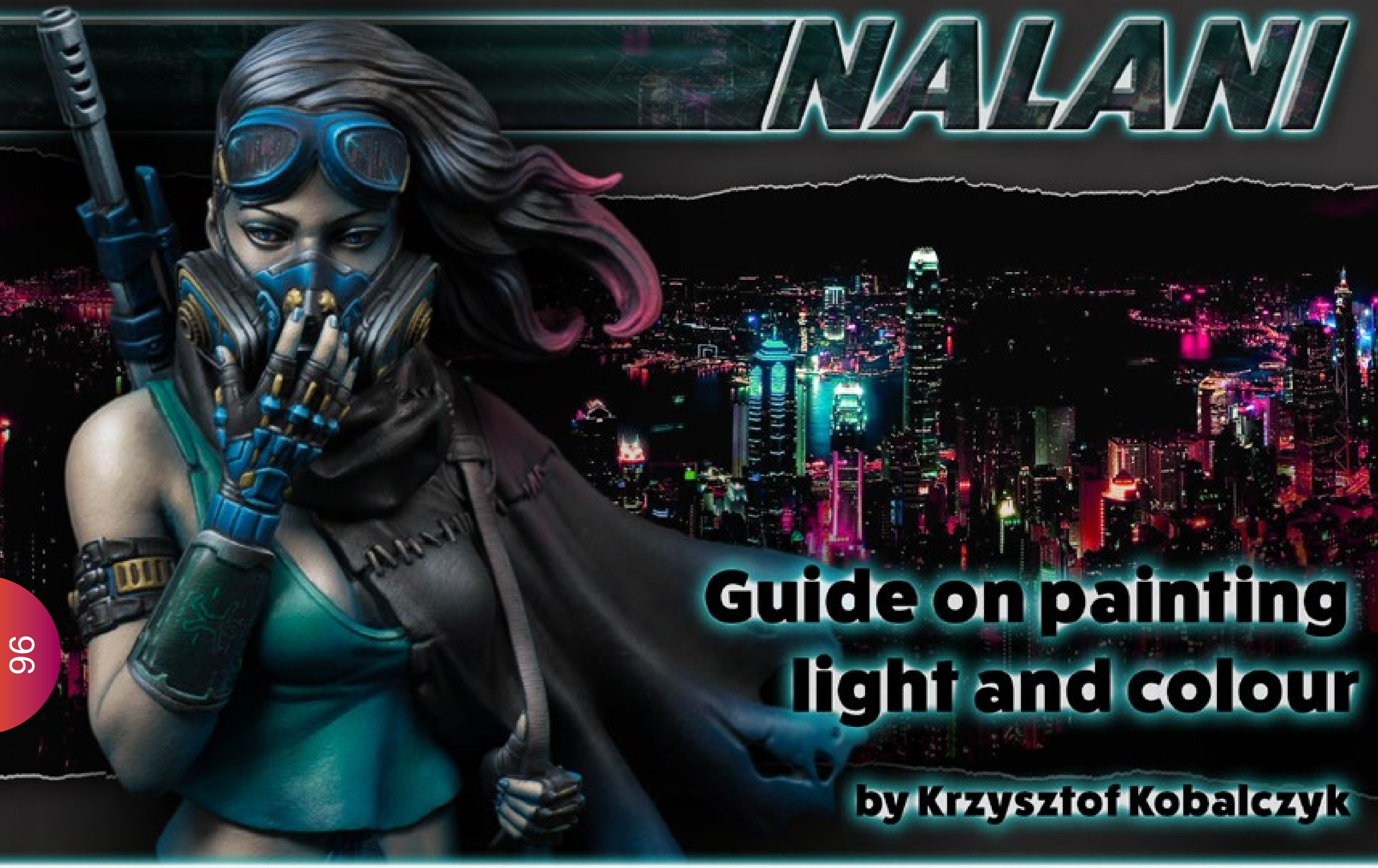
HERA
MODELS.COM
Cutter
+ 5 cutting blades

Cutter

Price:	€5.00
Features:	5 spare blades
Material:	Aluminium and steel

Available from

www.heramodels.com



NALANI

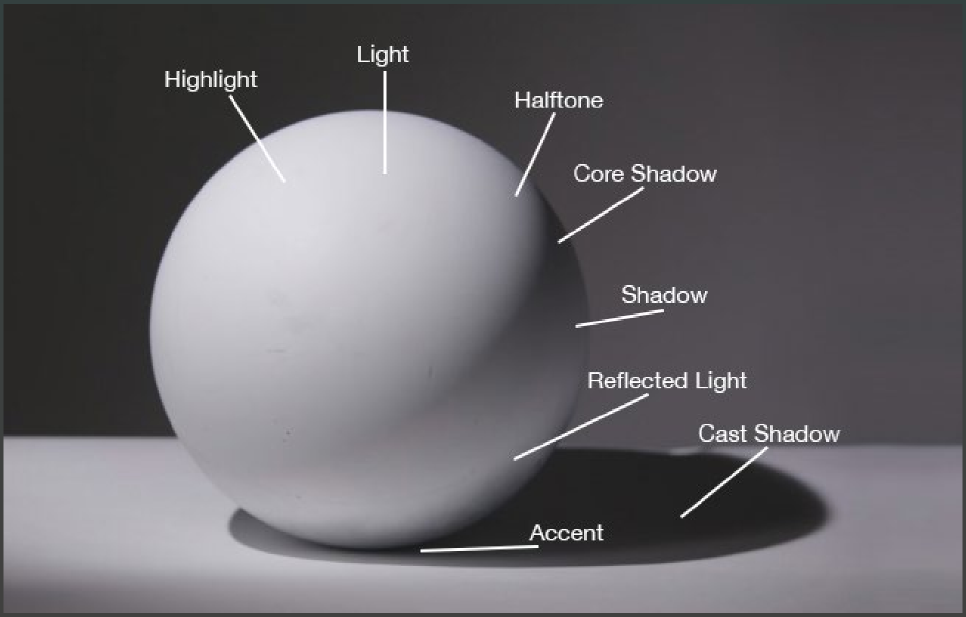
Guide on painting light and colour

by Krzysztof Kobalczyk

Hello, my name is Krzysztof Kobalczyk and today I wanted to show you my approach to painting the Nalani bust produced by Neko Galaxy. Some time ago, I started to experiment with using light and colours in a consistent way on the whole miniature. My main inspiration for this are artwork and photographs and I try to replicate the same approach on my projects.

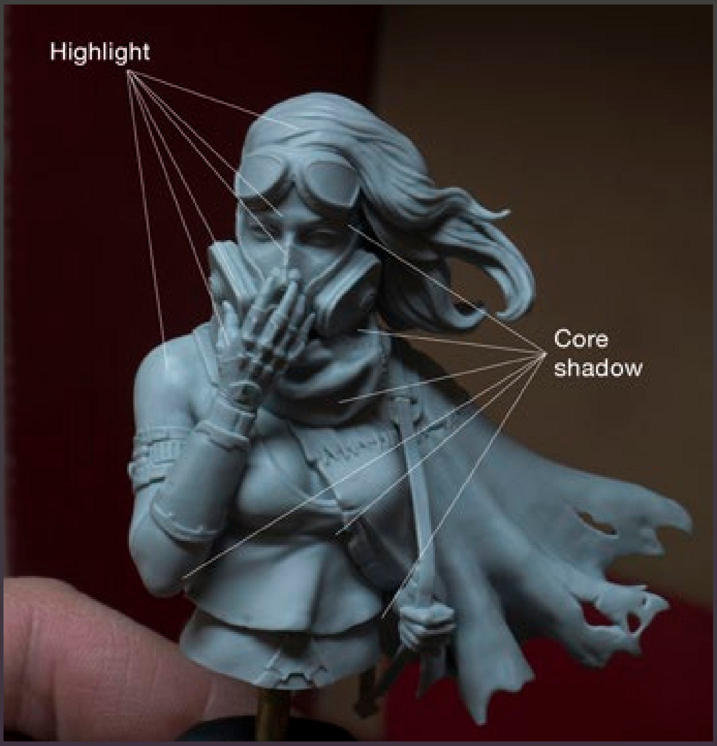
When I first saw the sculpt of Nalani, I instantly thought that I want her to be in a futuristic city environment with some neon lights falling from behind her. I wanted to generate contrast using light and shadows and I also wanted to try designing a consistent and limited colour scheme.

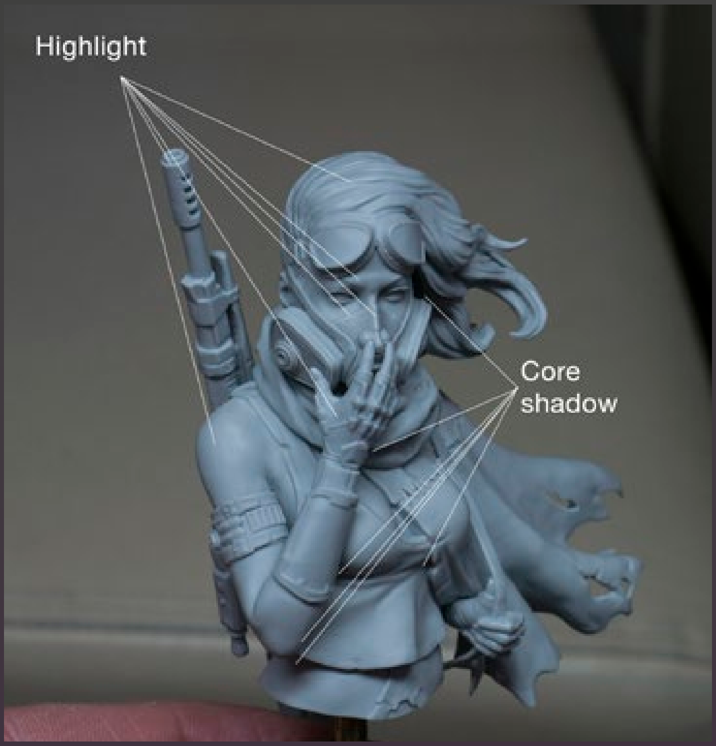
Planning Light



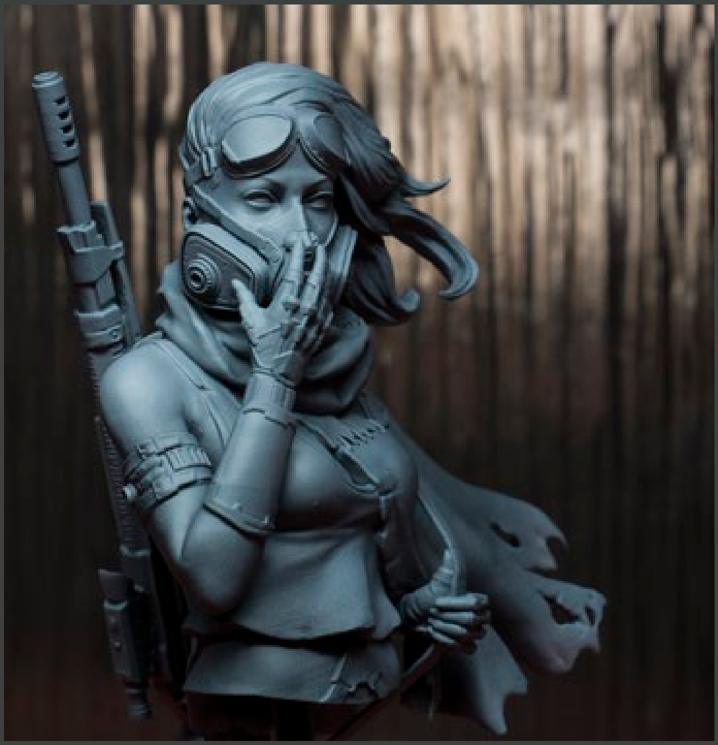
To understand my approach, we should first talk about the general idea of representing light on paintings. Looking at fantasy artwork and painting, you can see that the main light is generated by some sort of source; it can be the sun, a window, a lamp or something that illuminates the character and gives a basic mood. This light influences most of the character and has impact on all the colours, their saturation and placement of shadows. The secondary light sources are mostly generated by light reflected from surfaces close by. You can also use weak light sources of a different colour that comes from behind the character to change the mood. To the right, you can see a representation of light and how it interacts with a sphere. It's important to have this in mind when painting a miniature and to treat it as a geometric shape. For most surfaces a sphere is sufficient, but you should keep an open mind and don't focus too much on the specific details of the miniature and more on the whole model. In my opinion, one of most important things is the placement of the core shadow and I always try to start with this; then I paint half–tones and highlights.

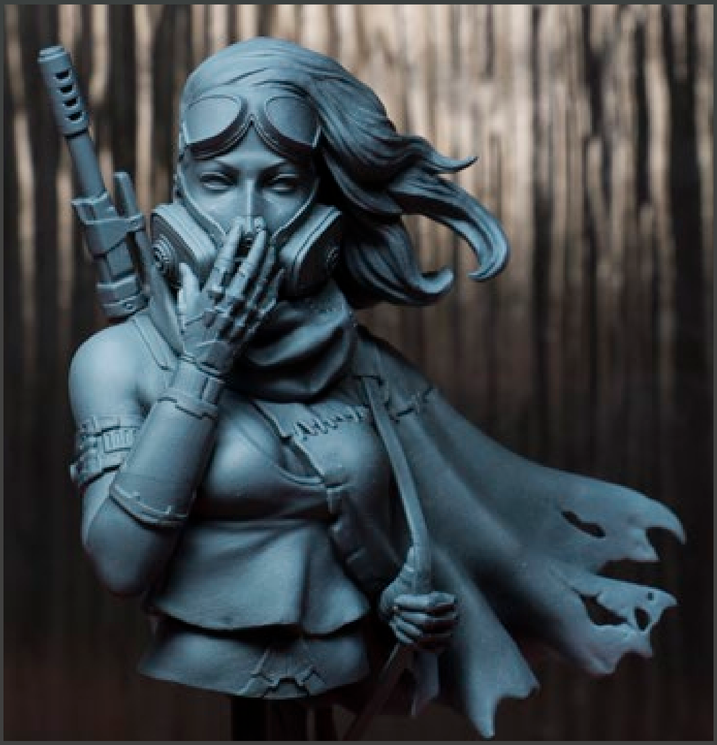
Looking at the sculpt I started planning how I wanted to depict the light on this miniature. I always look at the miniature as a whole and I want to find a cool angle that I can use. I always take some photos of the unpainted sculpt under my lamp and I catch different angles by only changing the position of the camera regarding the miniature. This helps me as a way of planning a realistic light and I use those photos during painting as reference because it's easy to get lost when painting details and not look at the whole miniature. I marked the places where you can see the main highlights and core shadows that I wanted to reflect when painting.

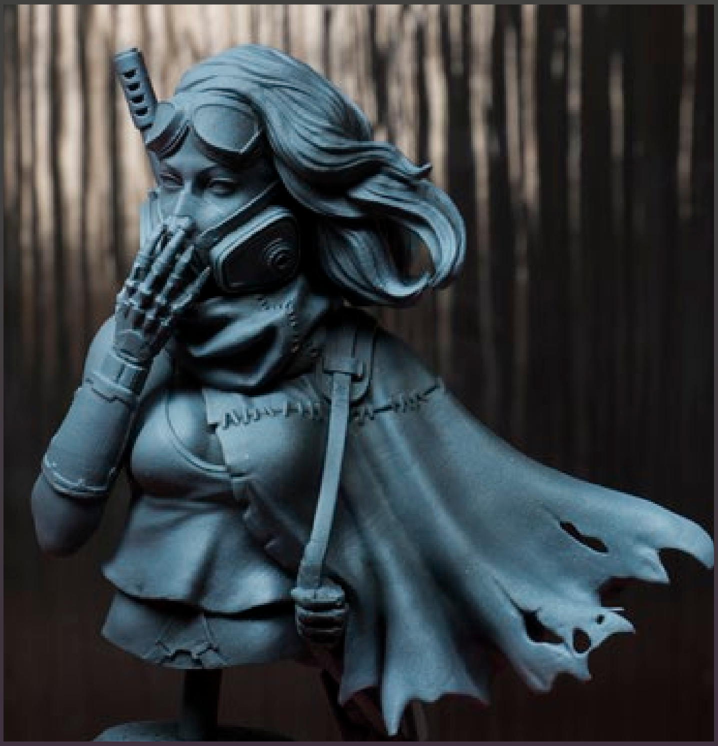


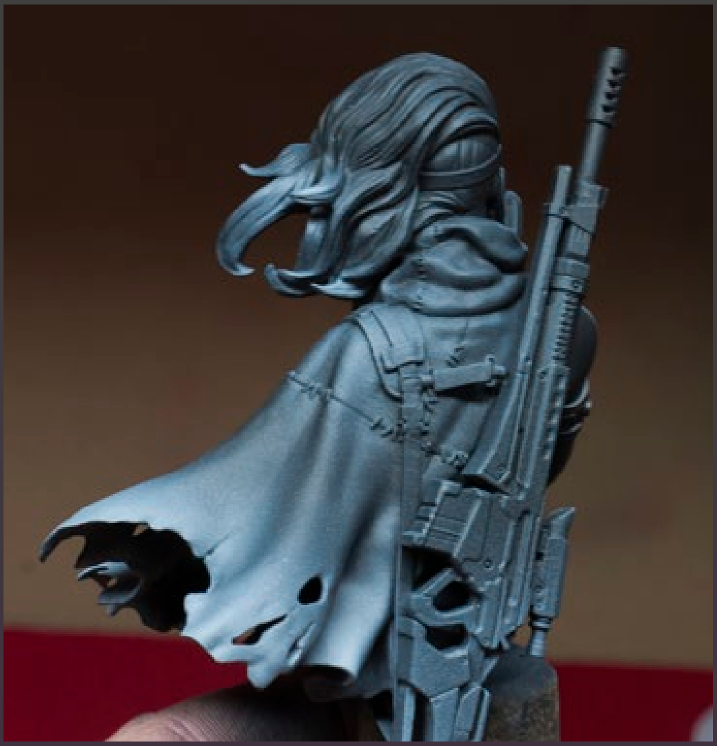


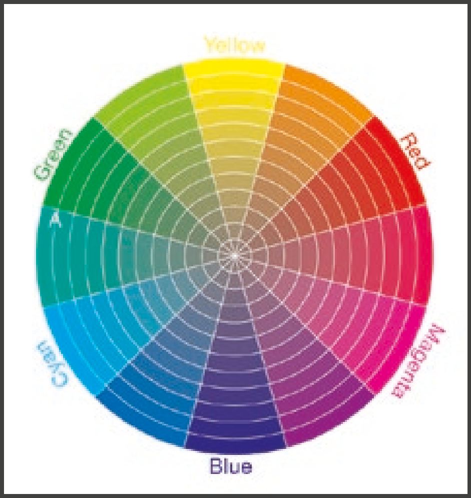
This bust has some cool motion in the hair and the cape that I wanted to use, so I placed the main light from her right side so that it will leave the cape and the hair in shadow. The main light will be a white and rather cold that could be projected by a street lamp. From behind I wanted to depict some neon light falling to the street. At this stage, I was just planning to generate a general idea of what I want to do. I sketched the light sources with an airbrush and I will use this to make the light on the whole miniature consistent, but I will show this in detail later. You can see this in the photos beneath. At this point I also added some more light on the tips of her hair because it will be easier to colour it and to achieve some saturated colours. I did the same thing on the end of the cape. I added those two lights because I wanted to generate a colour and light contrast in those places so that they look like they are a little fluorescent and generate light by themselves









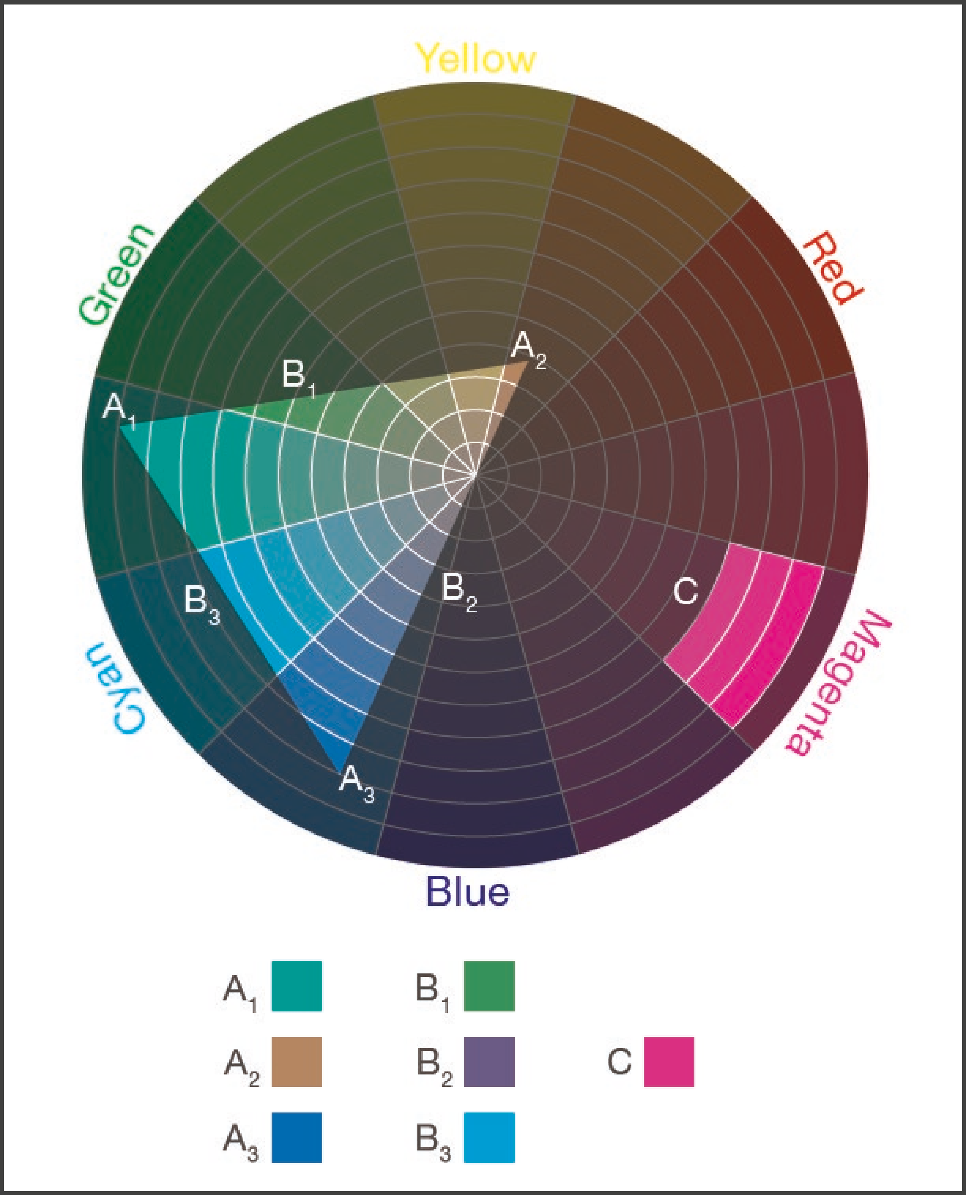


Colour composition

The next step was to plan the colour composition for this bust. I chose to use the YURMBY colour wheel and it helped me a lot, because it consists of red, green, blue, yellow, magenta and cyan that are considered as equal primary colours. I chose this one to experiment and make a gamut mask for the colours I wanted to choose for my bust.

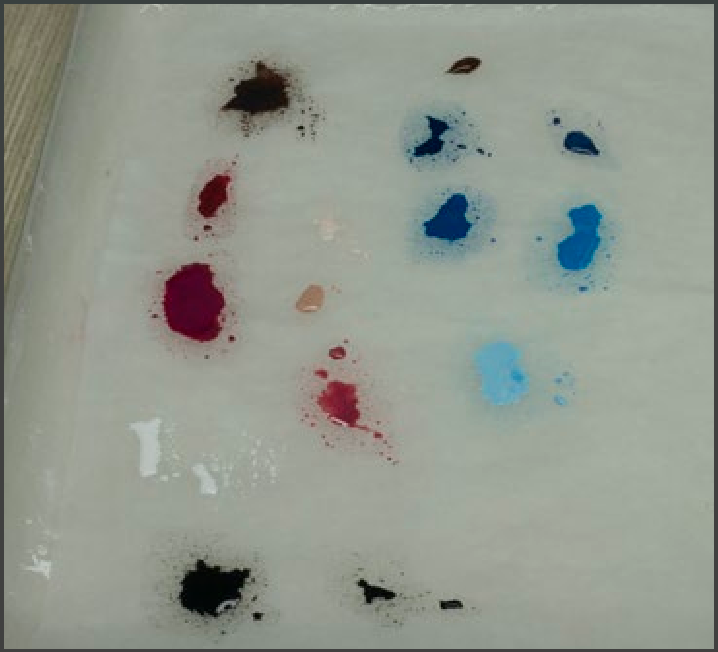
My plan was to use mostly cold colours and I decided that I will use a limited pallet and that I want to generate a big colour contrast when looking at the tips of her hair compared to the rest of the miniature. To do this, I made a colour triad using jade, desaturated yellow/orange and blue. In making this colour triad, I had in mind that on this miniature I must paint some different materials and also some cold desaturated skin and that's why I wanted a small amount of warm colours that I could use but wouldn't dominate the whole paintjob. It was also important that the triad incorporate neutral grey colours that are present in the centre of the colour wheel because I would need to paint some parts of the mini black. The next step was to represent those colours on the wheel, so I can mark them as primaries and search for secondary colours that I also could use when mixing paints. The reason for making a colour gamut is to limit the colour pallet and use only the colours that you want to.

On this picture, I marked the colour triad that I have chosen, and you can see the primary colours (A) and secondary colours (B) that can be used. Now I have a guide to stick to when mixing colours and I should not use the colours that are in the grey area. Generally, I have done this to operate with saturated and desaturated colours and to experiment with focusing the attention to places I want. To generate the big difference on her hair, I wanted to use a colour that is most opposed to the overall colours of this triad and as you can see, it's somewhere in line with magenta, so for this I marked the additional place on the colour wheel (C). This colour will be very visible when compared to other colours that are generally cold and I wanted to place it in a dark environment, so it will expose it even more. Only this colour is outside the chosen triad because it should be obvious that it stands out. Also, the big contrast will help to generate a feeling that the tips of her hair will shine and look a little fluorescent in the dark.

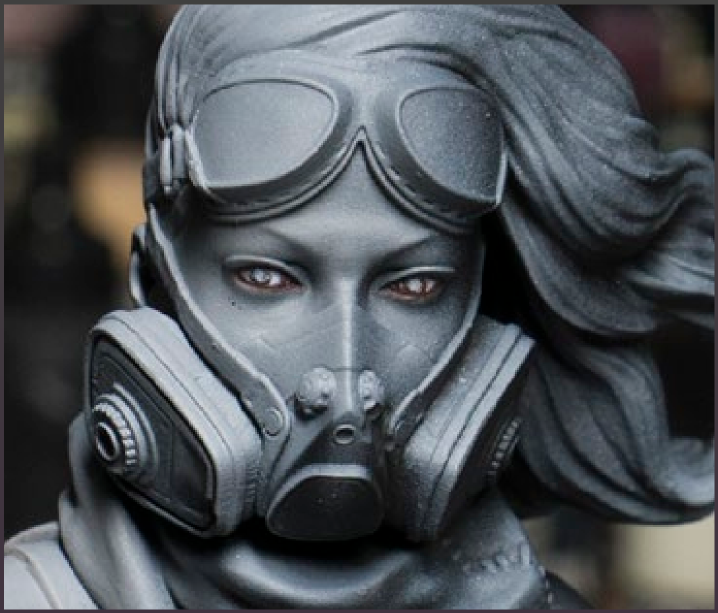


Painting

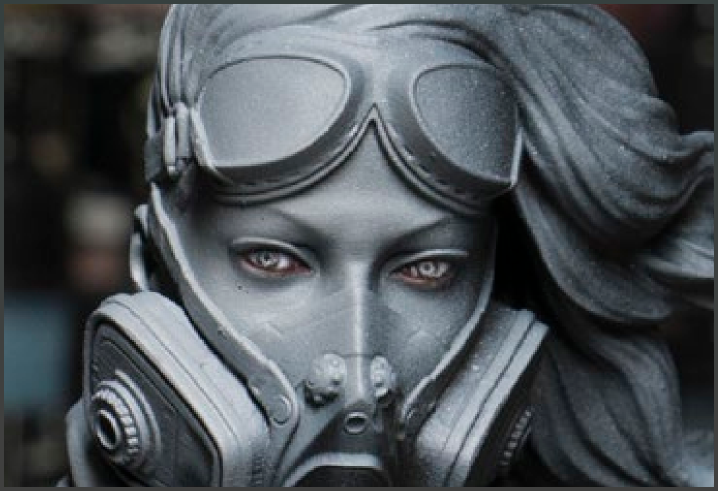
Having planned the lights and colours, I started painting. I always start with the face and especially the eyes, because I don't like it when they are empty and soulless. I wanted her eyes to be blue and pointed in the direction of the light. Here you see the colours I have chosen.



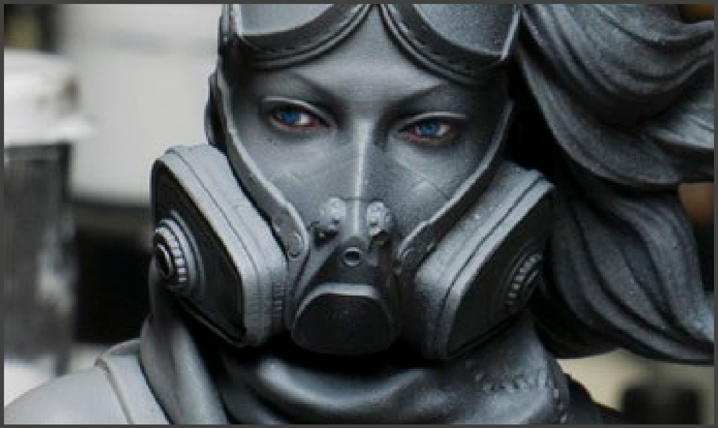
I always paint the whites, then make some glazes of dark brown and a little red to catch the shape and outline of the eyeball. Also, you should paint a small tear duct part near the nose and for this I used a little amount of the flesh colour that I also used for her skin later on. Then I paint the outline of the pupil keeping the middle white because when I paint it with colour, it will look saturated and visible.

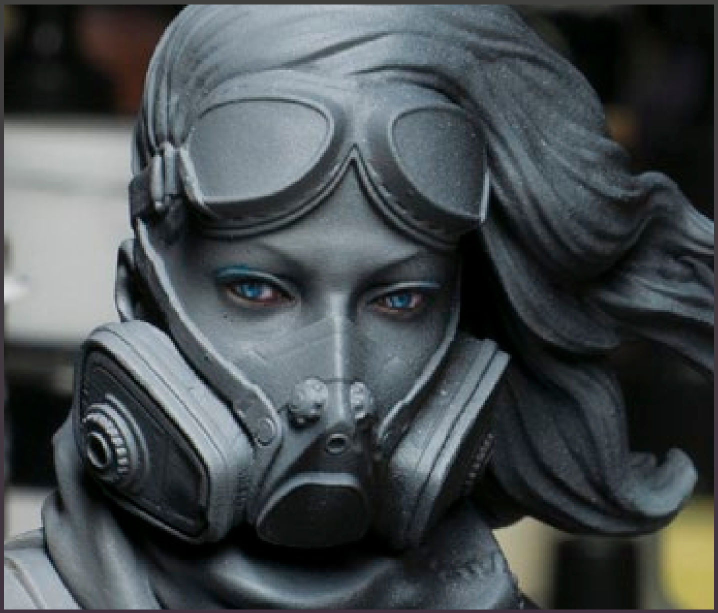


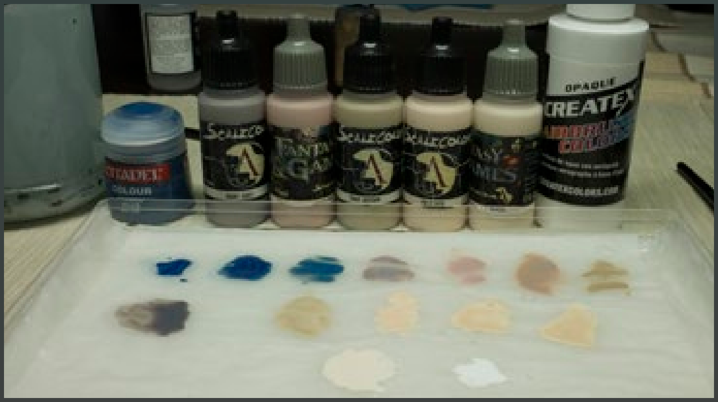
At this point you can also make a black dot in the middle and add further detail.



The next step is to colour the pupil and add more contrast and for this I used bright blue mixes. At the end you should add a small light reflection to make it more alive.



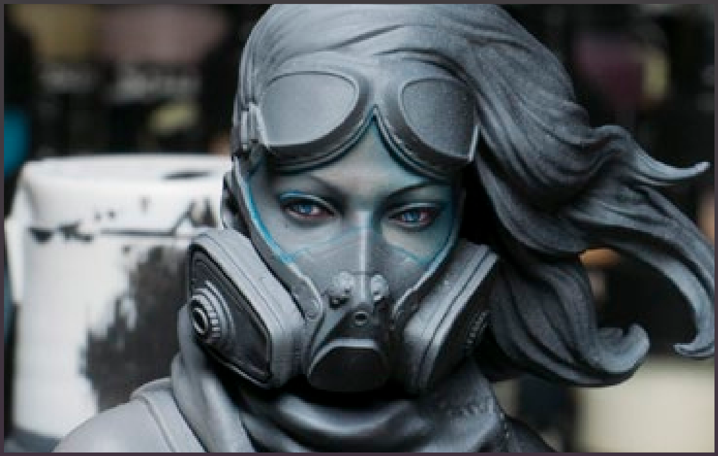




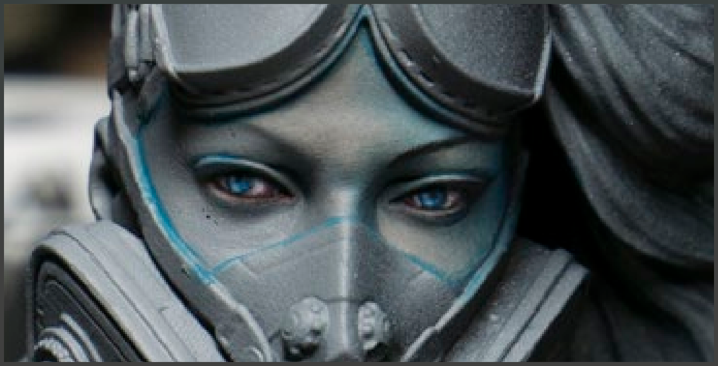
OK, now it's time for the skin. In the photo above, you can see the colours I have chosen.

Looking at the colour gamut, I knew that I couldn't use to much yellow, orange and red, so I decided that I will make the skin mostly grey with little additions of desaturated skin tone. I added blue to the shadows because the whole miniature will be in a blue/turquoise light falling from behind and it will be present also in shadows, because it reflects from the ground all around her. I used Games Workshop Regal Blue and Scale 75 Navy Blue, Rainy Grey, Harvester Flesh, Pale Skin, Tar Brown, Moonray Flesh and Createx White. On the left side you can see how I mixed the colours. I always do that starting from the darkest colour and going to the brightest. For a drop of paint, I usually add a solid brush of water and then during painting I dilute it also with Vallejo Airbrush Thinner to achieve a nice milky consistency, so I can make glazes more easily. The Scale Colour paints are very thick and have strong pigments, so it's better to dilute them more because sometimes using them for a long time in one place produces a kind of texture that I always try to avoid.

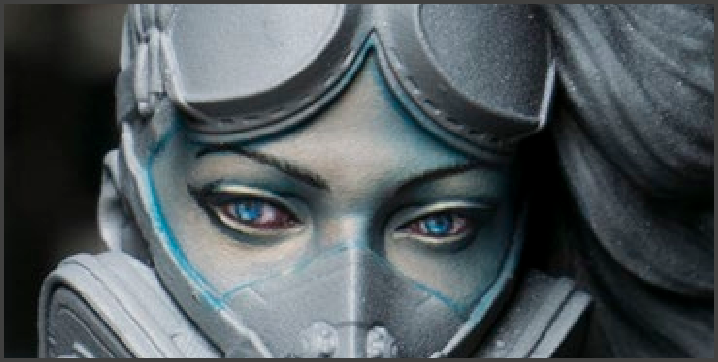
The first thing I always do is to outline the whole surface I want to paint. I do this to separate the surface from different elements and to mark the deepest shadows. As you can see, I also added some shadows around her eyes.



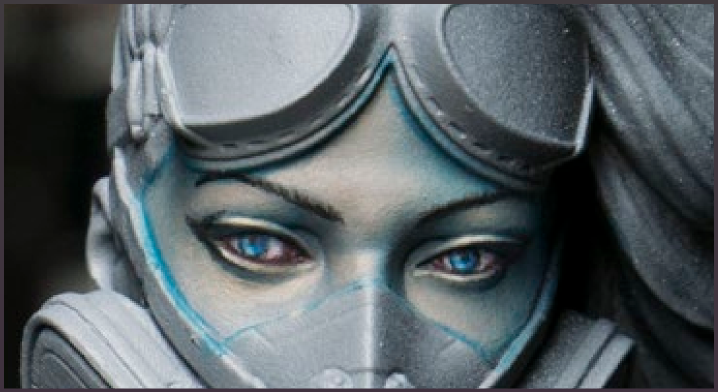
Then, I slowly started to colour the core shadows with thin glazes of blue and then with mixes of Rainy Grey and Blue. I don't cover the whole surface of the face to build layers of paint because then I would not use the light sketch I made earlier and some of the brighter colours would lose their saturation when painted on a dark undercoat.



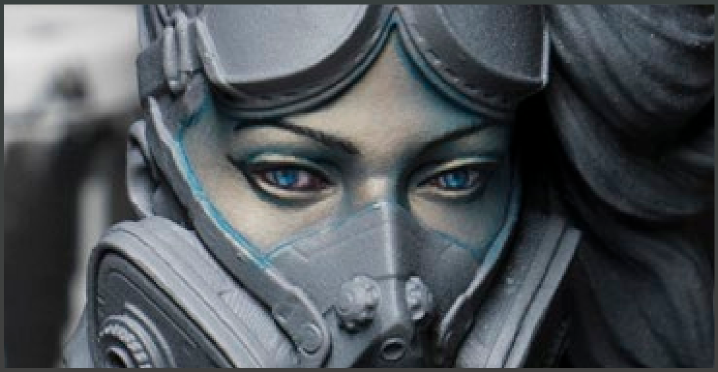
I gradually add more colours on the whole face working on half–tones using Rainy Grey and mixes of Rainy Grey and Harvester Flesh. I added Harvester Flesh to make the skin alive.



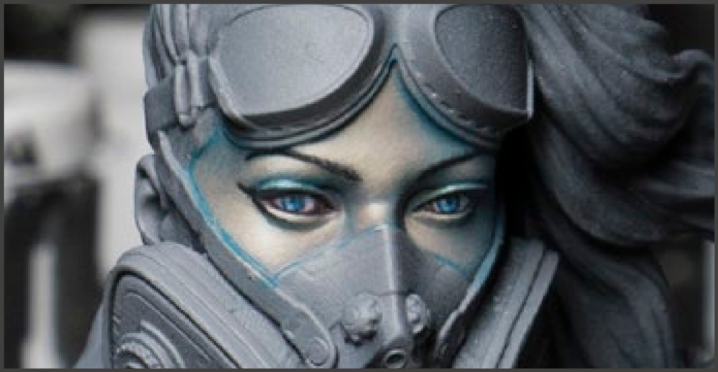
At this point, I covered almost the whole face with mixes of Harvester Flesh and Tar Brown and then with pure Tar Brown and some additions of Light Skin. I then painted her makeup, eyelashes and eyebrows – for this, I used only black. For painting eyes, it's also important to mark both eyelids with brighter paint because they will catch more light.



Now, I'm slowly working on adding highlights on the left side of the forehead, on her nose and under her eyes. It's good to make some brighter spots just under the eye and close to the nose because they always pick up more light.

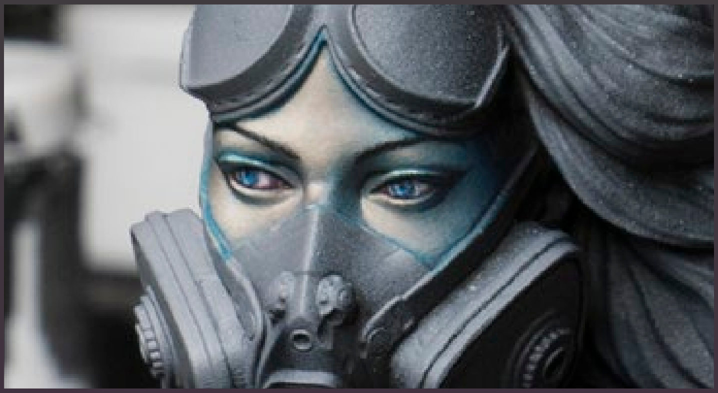


Here, I worked more on the highlights just using Pale Skin, Moonray Flesh and some additions of white. Now I'm only focusing on the more lit side of her face.

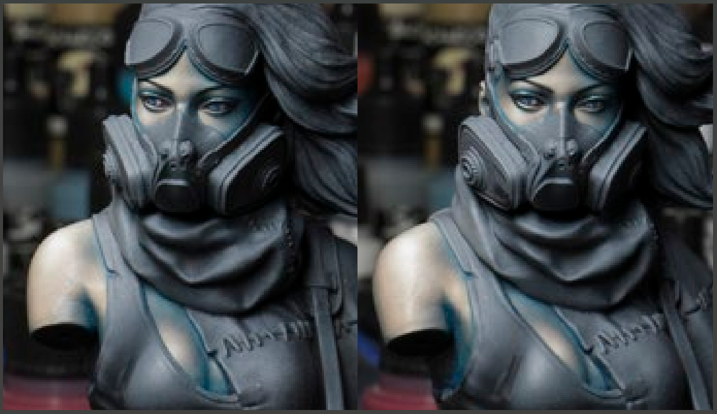


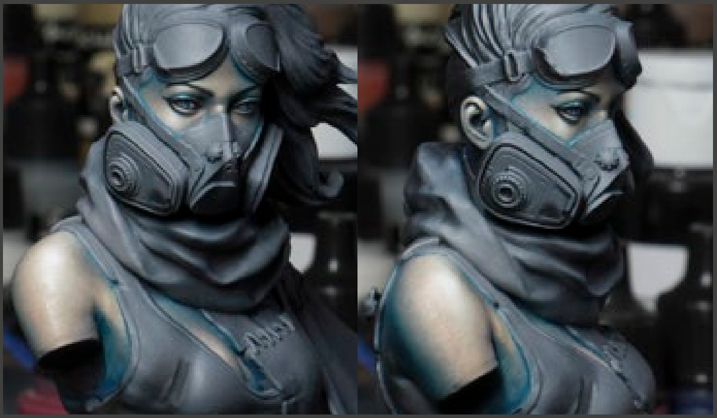
At this point, I painted the final highlight using only pure white on her forehead and the cheekbone, just under her eye. I also added some thin layers of Scale Cobalt Alchemy on her upper eyelid to reflect more shiny makeup.

Here you have a side view of the face and you can see the deep core shadow on the right side of her face. It's important to reflect the shadow that is cast by the nose, but it should not be as deep as the core shadow.

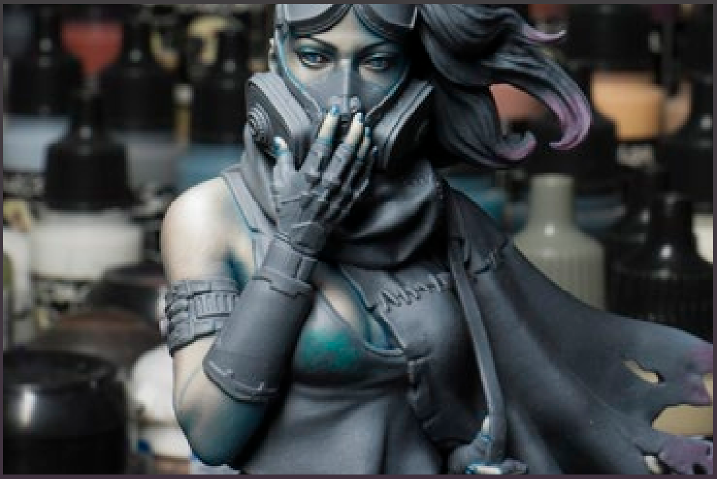


When working on the rest of her skin, it was very similar, and I also painted it in parts. I started from her chest and shoulder and then worked on the lower parts. It's important to mark that the most intensive light will fall on her head and her shoulder, so on other parts the shadows should be deeper, and the highlights should be weaker. Also, at this point I wanted to reflect the turquoise light reflected from below so all the shadows that are on the bottom of the miniature have some addition of this colour.

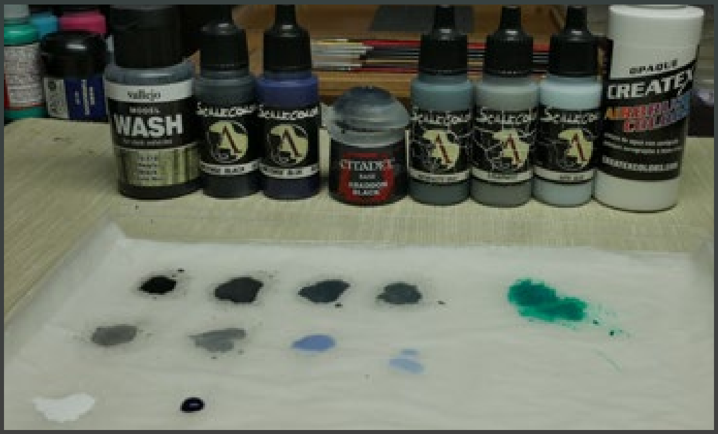




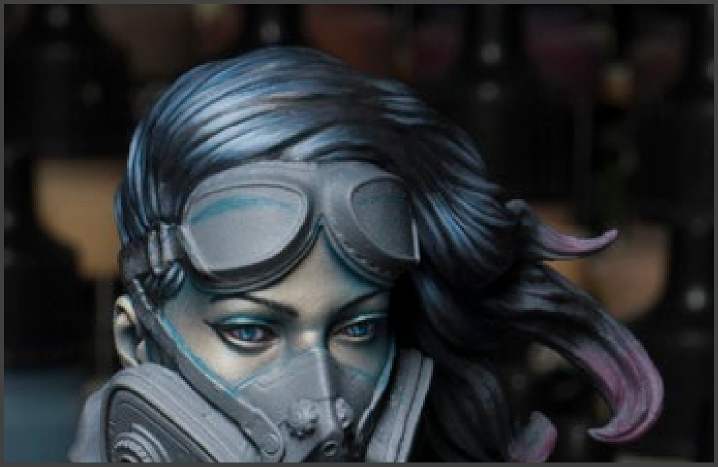
During painting I had the hand detached, because it would obscure the mask that I wanted to paint later. I attached it just to paint the skin and make it consistent.



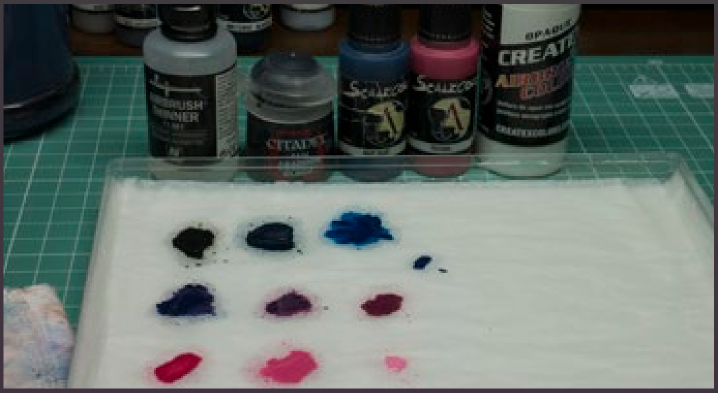
Next up I started working on her hair. I wanted it to be black coloured with a little blue and here are the colours I used.



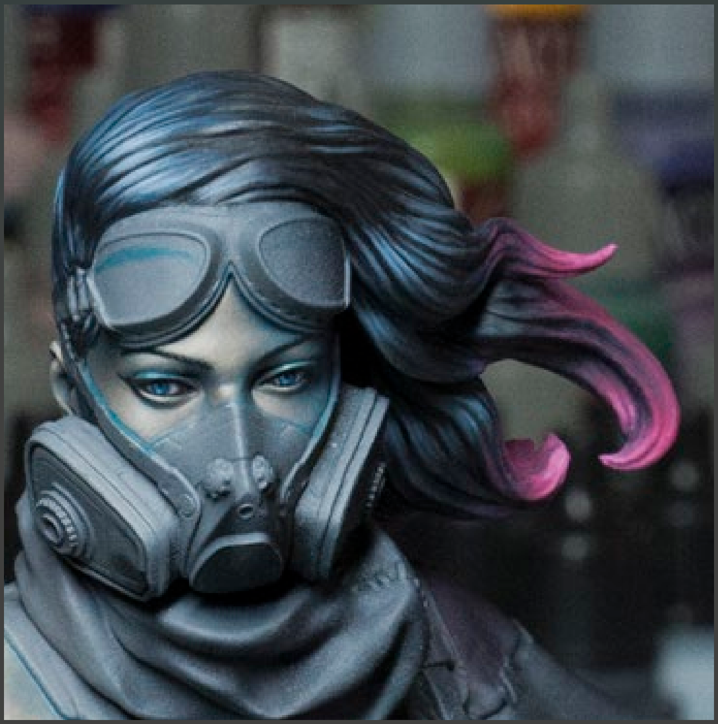
For painting black I use some different colours, because some parts I wanted to shine a little and some parts of the hair I wanted to be matt. Scale inks give very deep colours, but they are glossy and that's why I also used the Vallejo Black wash to make some parts matt and to soften the transitions.



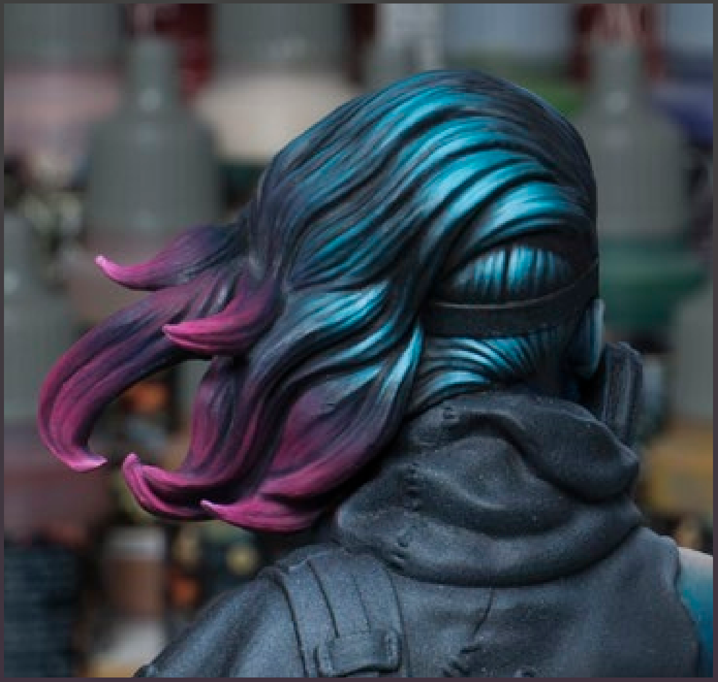
The next step was to add some Scale Fuchsia to generate the big colour contrast that I wanted to make on the tips of her hair. Here you have all the paints I used for it.

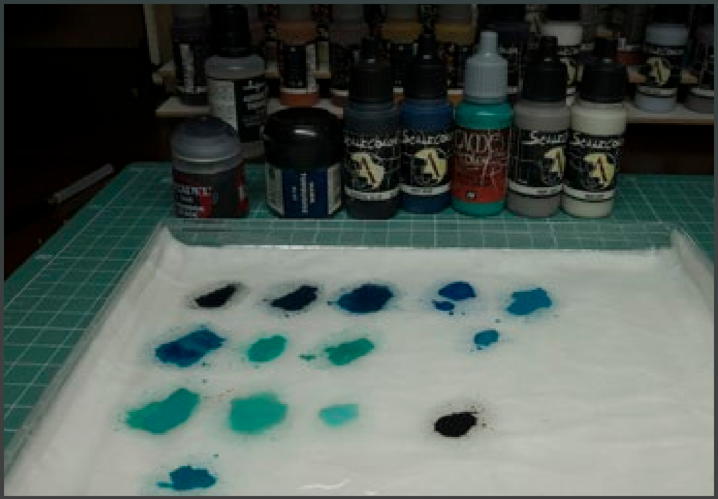


And here you have the result. I did not use pure white but just painted mostly with pure fuchsia and some small additions of white. I wanted the colour to be saturated and I painted it over a white undercoat.



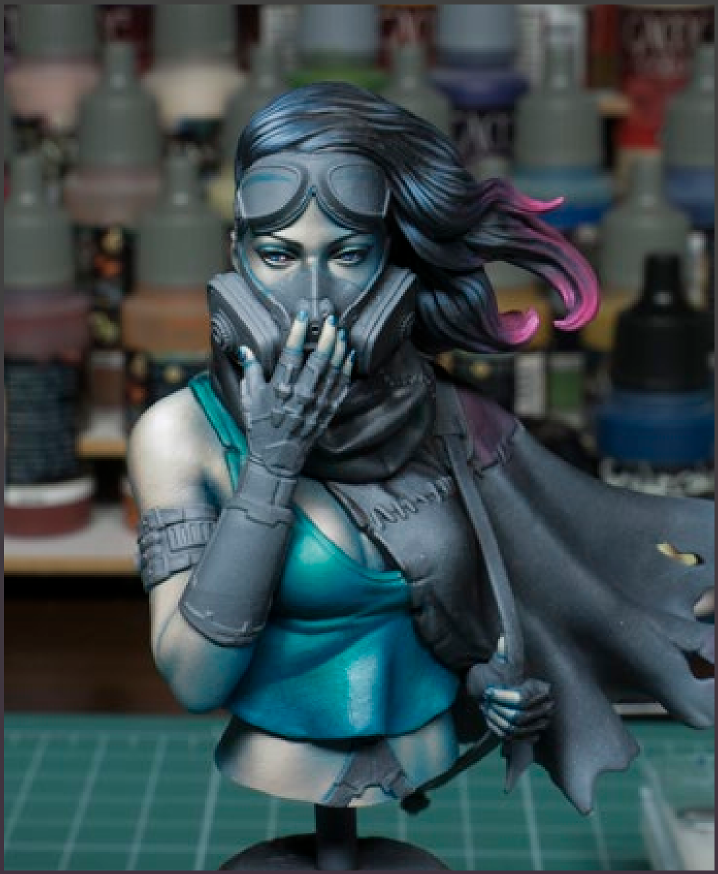
The back of her hair was painted with the same colours, but to reflect the turquoise light falling from behind I added this colour to all the mixes and I'll do this with all the surfaces that I will paint on her back, because they should be modified to be consistent. The only place I won't add turquoise are the glowing tips of her hair, because they generate their own light.



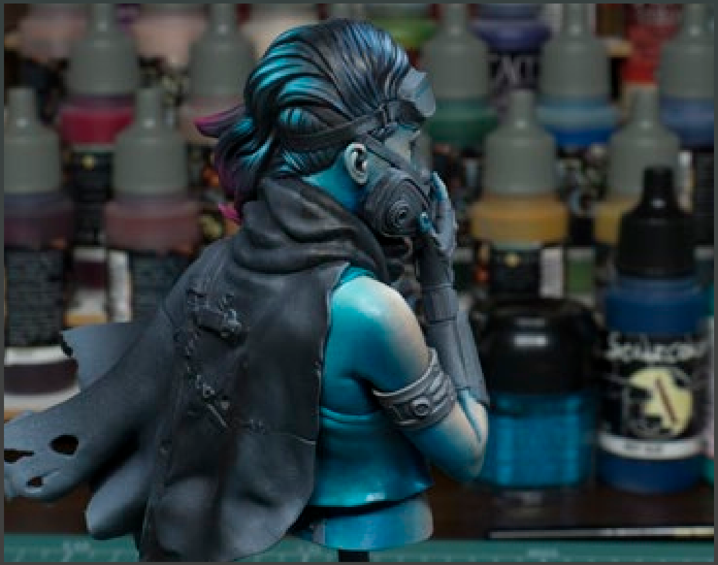


Next up, I started painting her vest top and for this I have chosen Jade as the base colour. In this photo you can see what colours I have used. I chose deep blues for the shades, but I modified them with Turquoise. For the highlights I added also some Rainy Grey and Nacar. I have done this because when looking at my chosen gamut, I wanted the Jade to be a little muted.

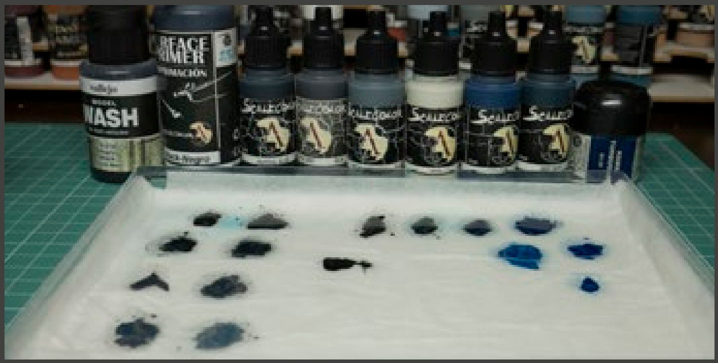
Here, you have the painted vest top. I have removed the arm when painting it, but I wanted to take into account the shade it generates. Later on, I covered this part with a matt varnish because my Vallejo Jade paint was very glossy, and I did not want that.

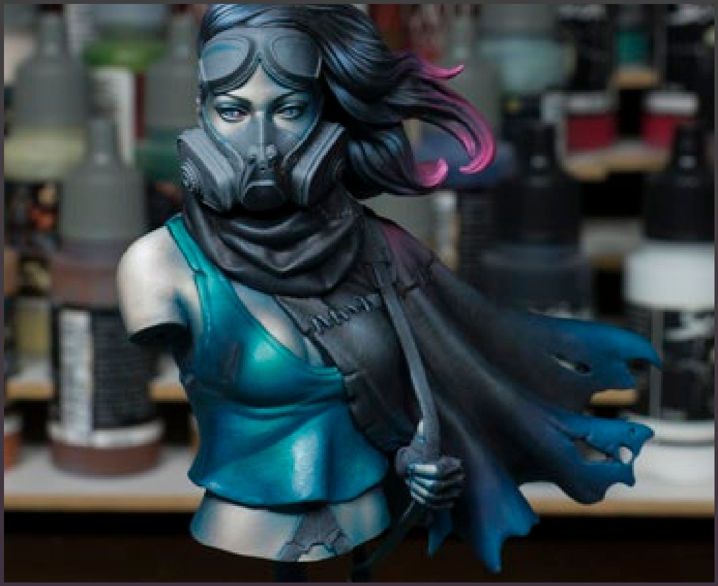


When painting the back, I added more Turquoise to all the colours because of the light I chose.

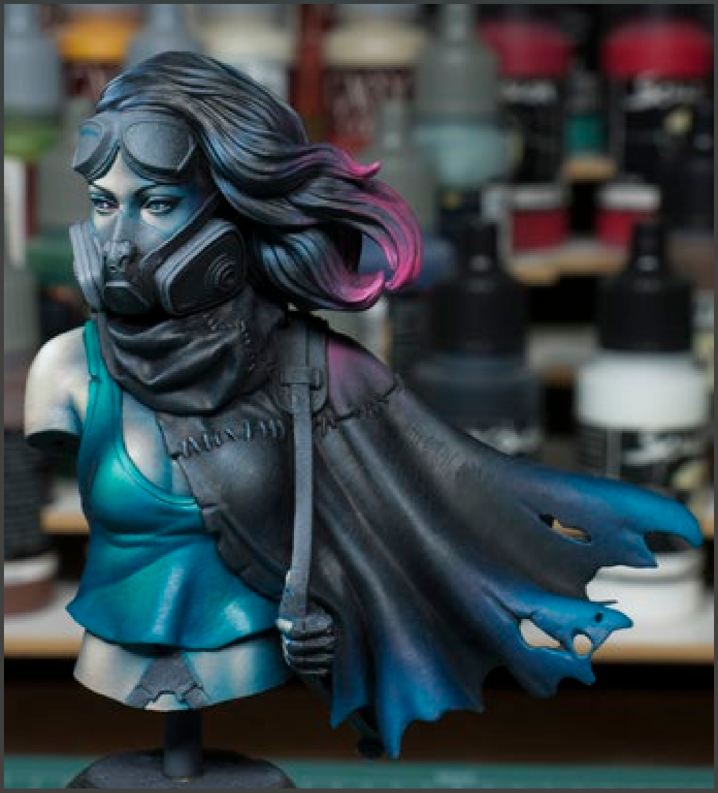


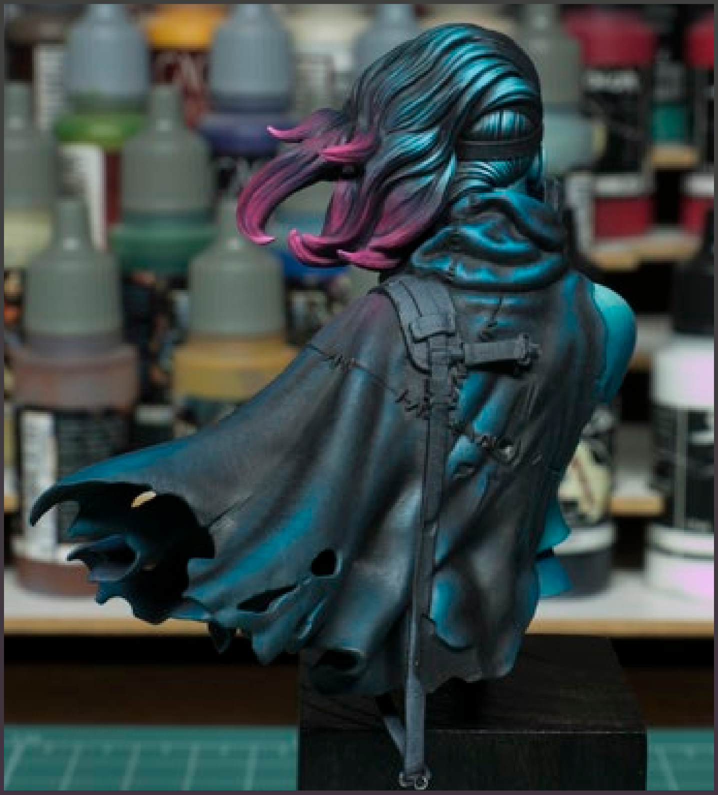
Next, I started painting her cape and for the front I used Scale 75 Black Primer as the base because it's matt and also Abyssal Blue, Eclipse Grey, Anthracite Grey and Nacar. I also added some blue colours like Navy Blue, Deep Blue and Turquoise to modify the shadows.





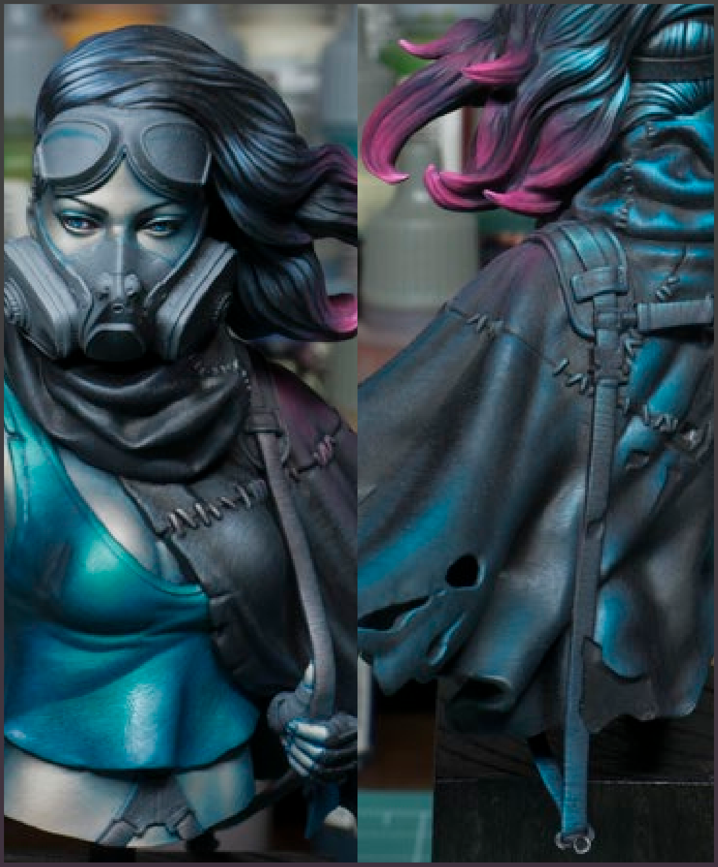
Also, I added some Fuchsia to mark the light generated from her hair that is reflecting on her shoulder. I have done this because I want to make the hair shine. For the back of the cape I added more Turquoise to all highlights to show the reflected light coming from her surroundings.



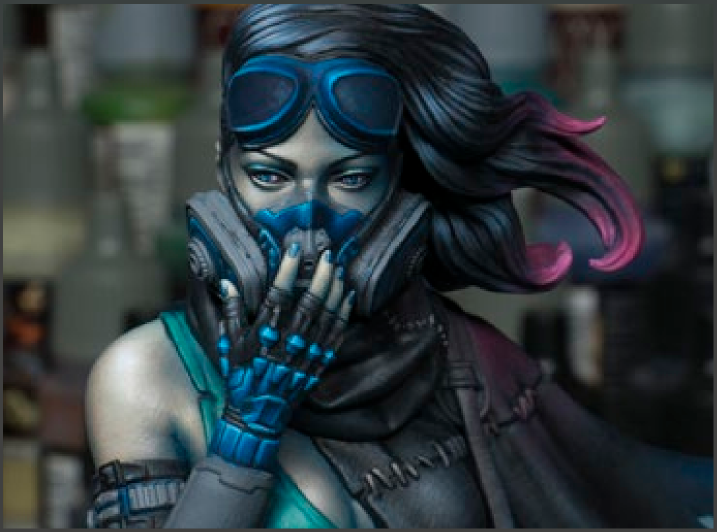


The next step was to paint all the stripes for her weapon. I wanted them to be brown, but I had very little space in my chosen gamut to fit strong brown tones, so I used mostly mixes of grey and brown to place the colours as close to grey as I can. This generated a very desaturated brown that looks almost like grey, but it had the difference I wanted.

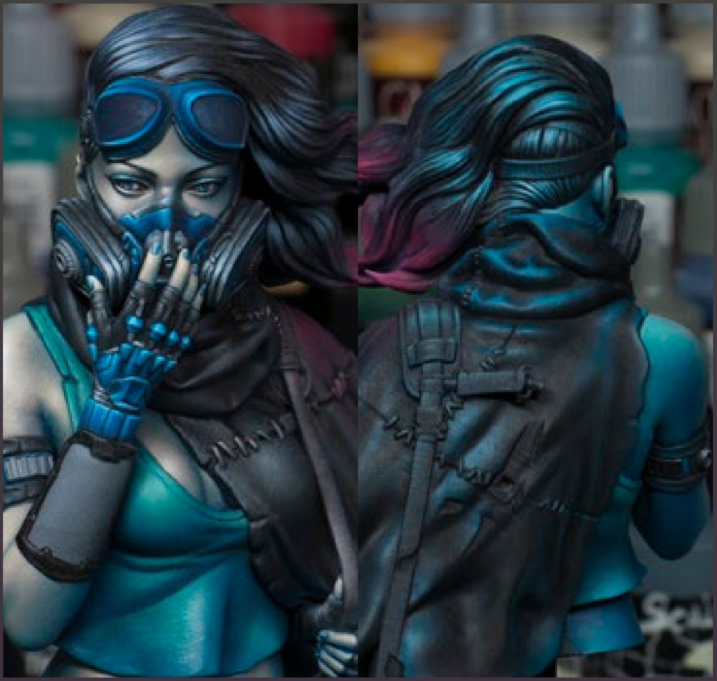
When painting the stripes, I wanted to reflect the light from her hair and the turquoise colour falling on the figure, from behind and below so it matches the same environment as the whole bust.



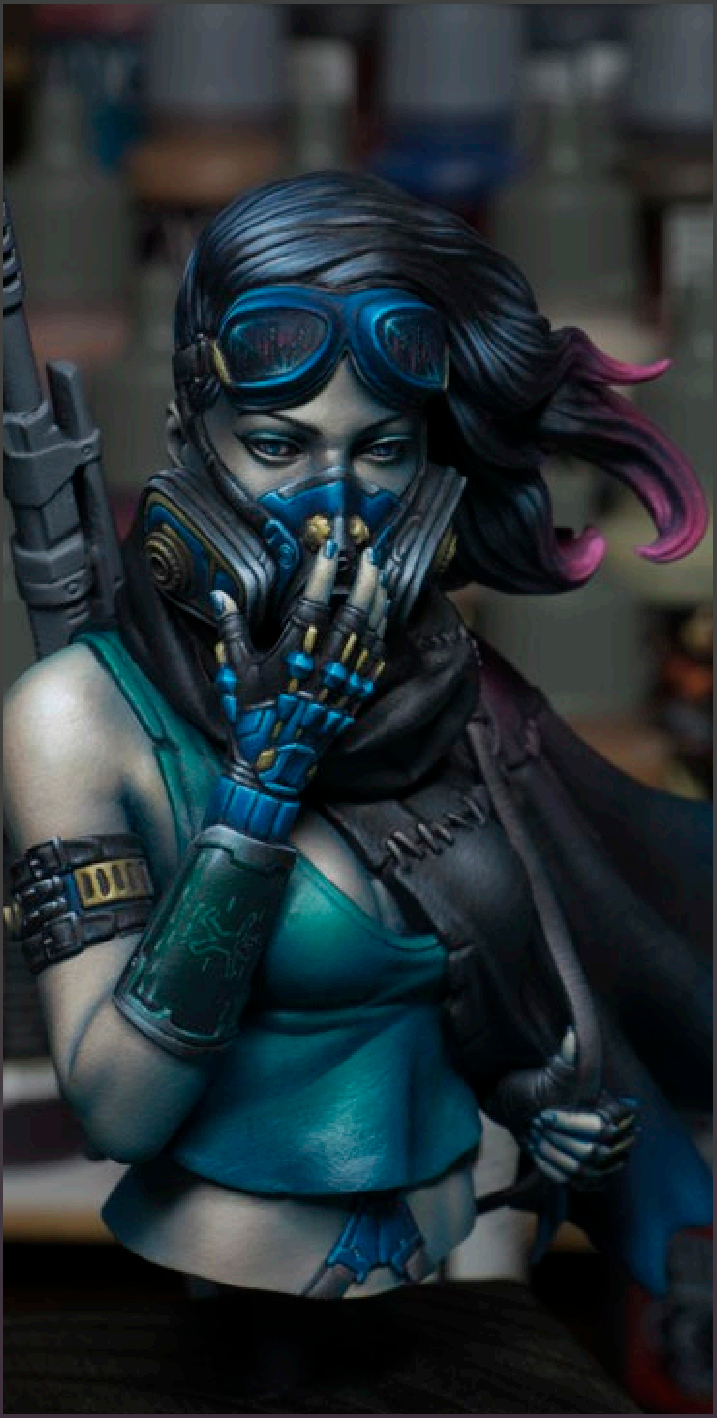
Now, it was time to paint the most exposed elements on the front of this bust. I chose a bright saturated blue for her googles, parts of the mask and the armour plates on her hands. Later, I also painted the rifle in the same colours, but a little darker, because it was not that lit and mostly in the shadows. I used the Scale 75 Deep Blue, Navy Blue, Mediterranean Blue, Sky Blue and some small amounts of Createx White.



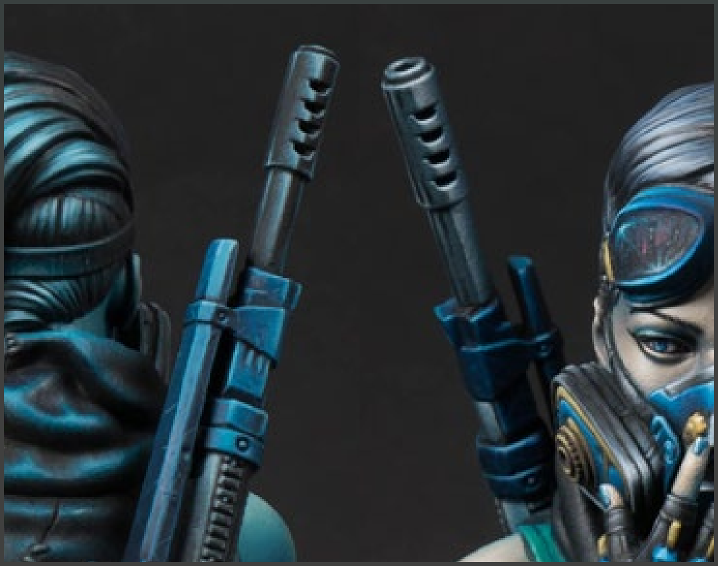
Next up, I painted some elements of her gas mask and those were mostly grey and with some mixes of turquoise on the back. I have done this because I wanted them to blend and tie into the cape, so that they generate only background for other details I wanted to show. On the re–breather elements I used more white to generate a higher contrast, because there should be more light, but I did not want to achieve a full NMM effect.

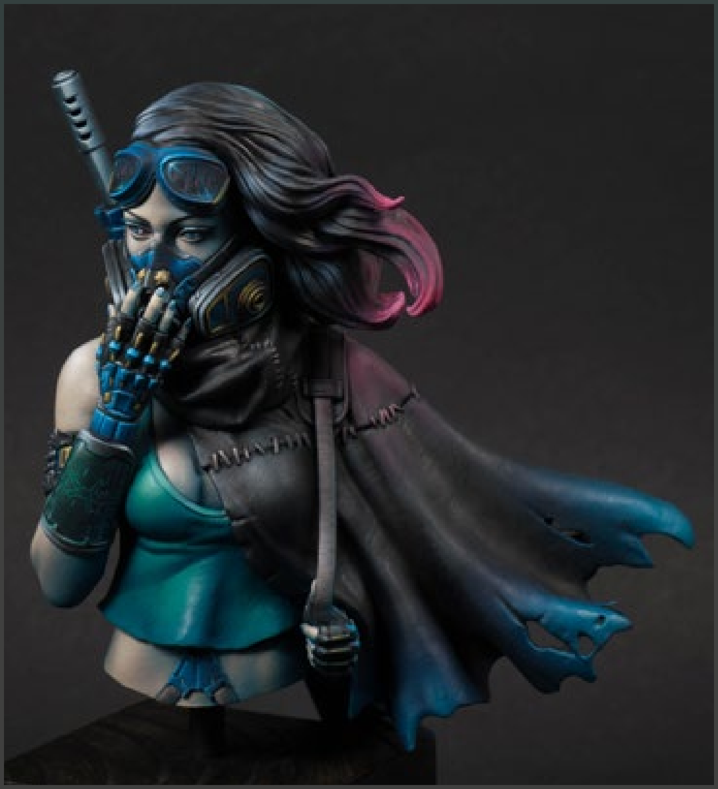


At this stage, I wanted to add a different colour that will be most visible in the front lit part. I wanted it to stand out, but not dominate the whole piece. That’s why I left some place for this when setting my colour gamut on the colour wheel. I chose a desaturated yellow colour that won’t dominate the whole composition. At this point, I also painted her glasses and the screen on her hand. For the glasses I wanted to depict a futuristic city scape that will fit the whole idea of some kind of additional story and for her screen I painted it as a Pip–Boy, because I love Fallout and I instantly thought about it when looking at this element.

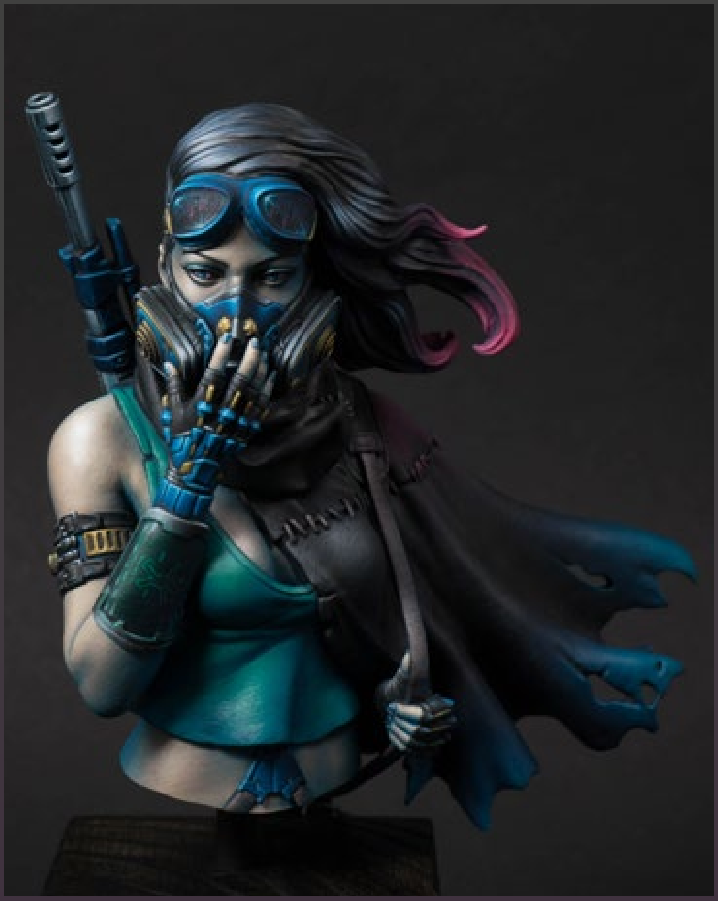


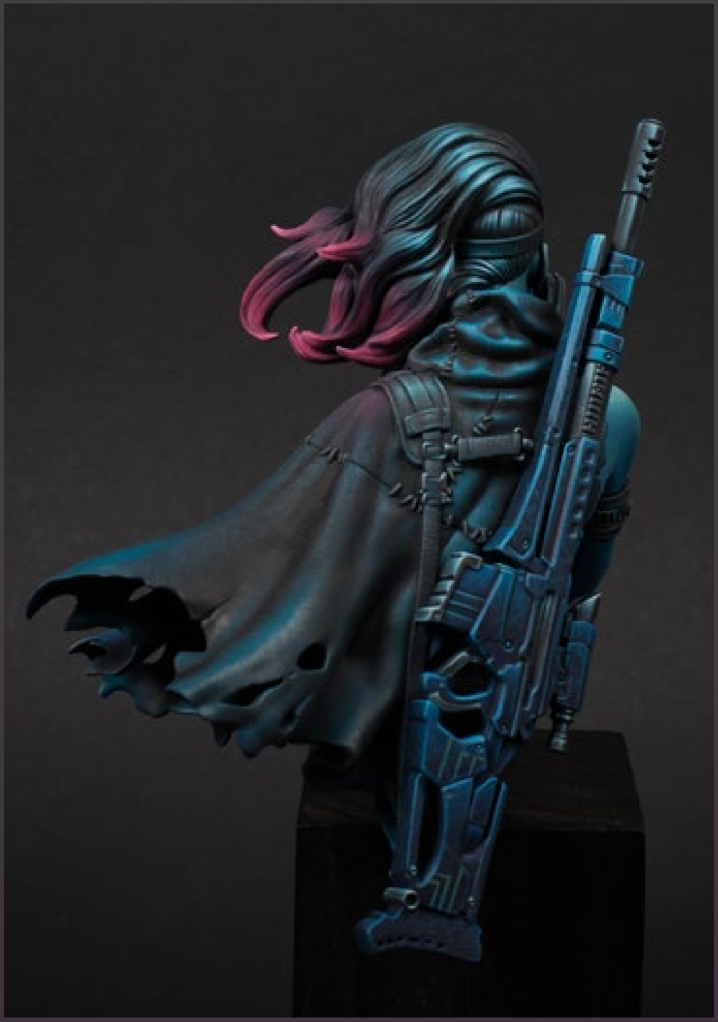
Later on, I painted the rifle, but just to fill the scene and have it in the background. I used mostly the same blue colours as for the armour elements, but I made some scratches here and there. I also added some NMM elements on the barrel. The back of the rifle has some mixes of Turquoise to make it fit the whole mini.





So, here you have the finished miniature and I hope this tutorial was cool and informative. Give me a shout on my Facebook page. You can find more of my work there.





Unboxing

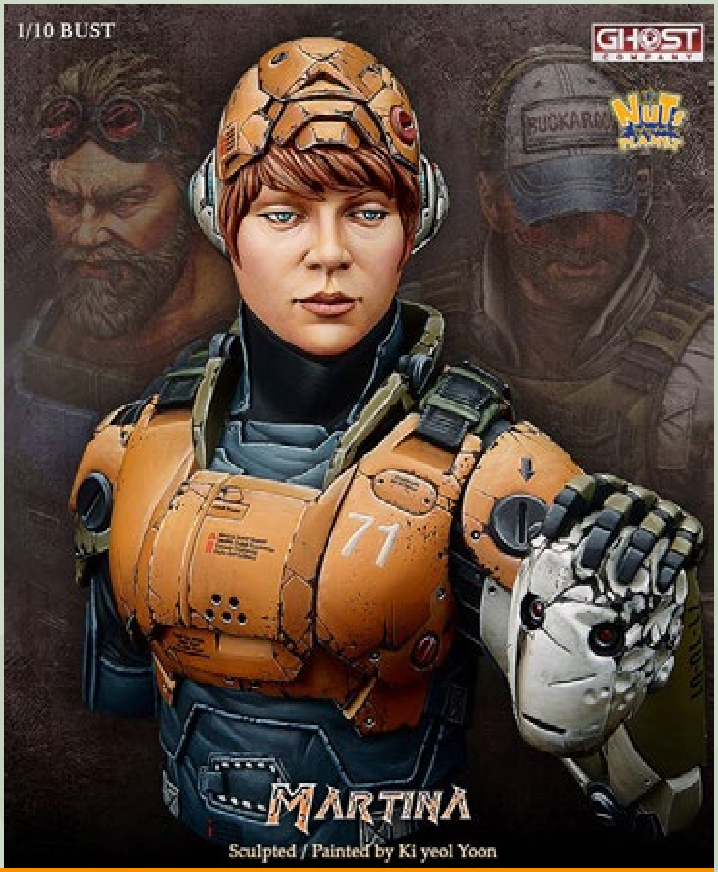
by *Matty Pearce*

Details

Price:	$60
Scale:	1/10th
Material:	Resin

Available from

www.nutsplanet.com



Nutsplanet's Martina

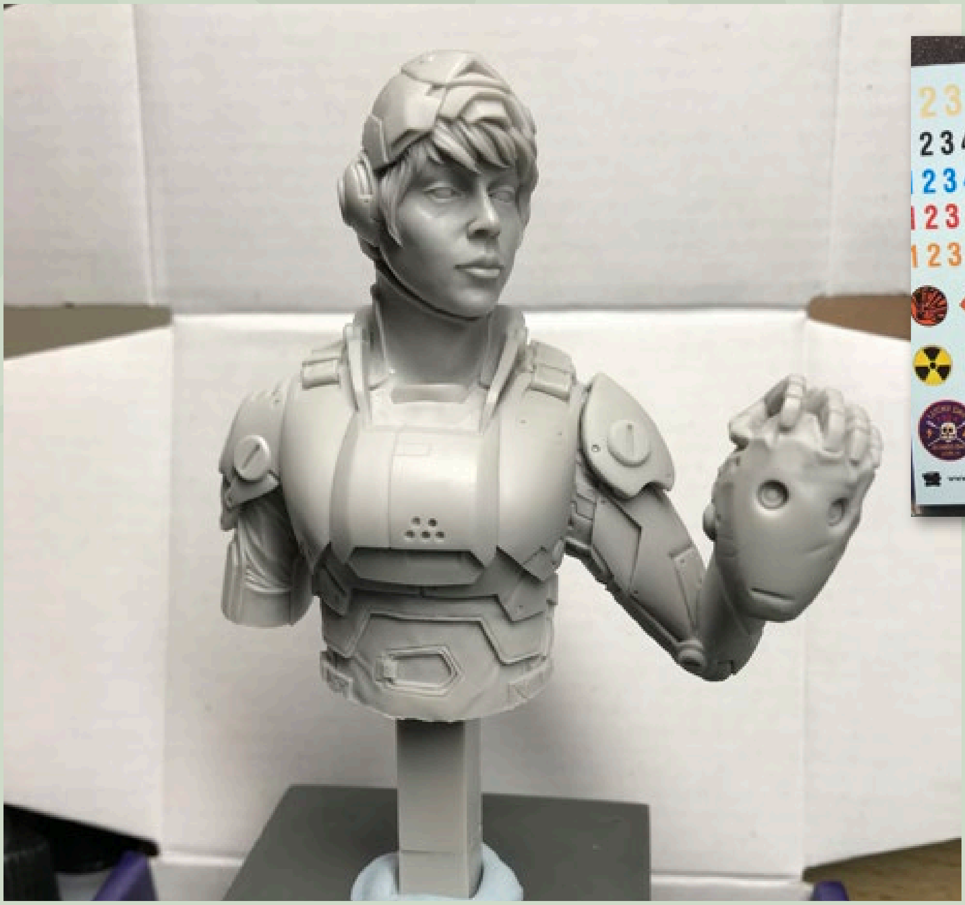
GC-B003
1/10 BUST
GHOST COMPANY
MARTINA
Sculpted / Painted by Ki yeol Yoon

I have to say, when I was approached by **FPM** to do a miniature unboxing review, my mind was alive with which miniature they would put forward for my perusal. On hearing that it was going to be a **Nutsplanet** piece, I was pleasantly surprised as I'm a big fan of a lot of the pieces this company have produced over the last few years—not just in subject, but in quality.

When Luke Wilson handed over the resin goodness to me at **Euro Miniature Expo**, I was happy to see it was encased in the standard packaging that Nutsplanet supply their figures in, looking very professional and polished. On the front of the packaging we see "Martina", the 7th instalment in the Ghost Company range and the third bust. Martina is sculpted and painted by the undeniably talented Ke Yeol Yoon and comes in 1/10th scale. Let's dive in and see what we find.

OK, as we open the box the first thing we see is a sheet brimming with decal transfers. A lot of these are relating to the Ghost Company range and allow you to add some nice little touches such as the unit number or regiment to your own version of Martina once painted. Underneath this, we find a layer of foam and once lifted we find the main body of our bust. At first glance, the cast seems flawless. Underneath the main body we have another layer of foam and under that we are greeted by the other components of the bust including the left and right arm, shoulder pad and the nice little touch of a mounting stand to attach to a plinth. Now that we have seen what's in the box, let's look a little closer.

As you can see, she comes in 5 parts, all with connecting plugs making putting her together a simple process. The main body of Martina is encased in several layers of an interlocking exo suit. This reaches all the way from her stomach to her shoulders and up the back of the neck slightly. The armour is particularly well sculpted; the cast is crisp, and I really like the fact that despite being a female heroine, she is not over sexualised. The armour looks like it keeps its practicality of protecting her against the robots she is hunting. On closer inspection of the cast, I am struggling to find a single fault. There are no bubbles or mould lines in sight. Moving up to her face, we see a very serious looking woman with short hair and more armour across the top of her head. I am unsure if I like the style of haircut she has been given. I understand that giving her short hair has made her seem more serious and is definitely more practical for fighting robots, but it reminds me of the hair that used to come with those playmobile figures from when we were kids. Not to take anything away from the bust, as the hair is very well sculpted nonetheless. Moving on to the other components we see her right arm is cut off just above the elbow. I think this is done to draw more attention to her left arm which again is encased in armour, leading down to her hand which is wrapped around the cranium of a decapitated robot. I really like this a lot as the robot head is well sculpted, appearing to be crumpled under the sheer strength of her hand presumably – enhanced by the suit she is wearing.

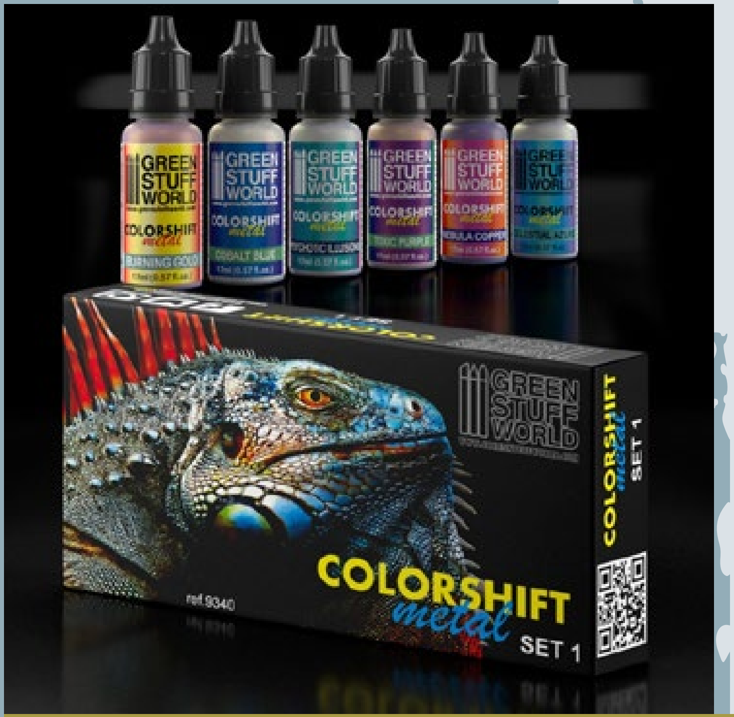


A shoulder pad is supplied for her left arm, which has a large flat area for you to customize with those cool decals I mentioned earlier. This leads me on to our final piece, which is a nifty little inclusion of a mounting stand, so we can attach our bust to a plinth. All components are the same casting quality as the body, with no mould lines or bubbles. There are just a few pieces of flash to remove where the resin has been injected into the mould. These are easily removed with a pair of clippers or an X-Acto knife.

76-12
71-10
GHOST
GHOST
GHOST

Conclusion

Martina is a great addition to the Ghost Company range from Nutsplanet. The quality is fantastic as usual from this well-known company, with just a few pieces of flash to remove here and there where the casting plugs have been placed. She has well interlocking pieces and has been a joy to assemble. She allows enough room for you to create a lot of different interpretations. Unfortunately, she doesn't offer a lot of different textures to paint; however, who cares when you have all that hard surface to play with? I'd recommend this kit for sure.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COLORSHIFT metal
SET 1
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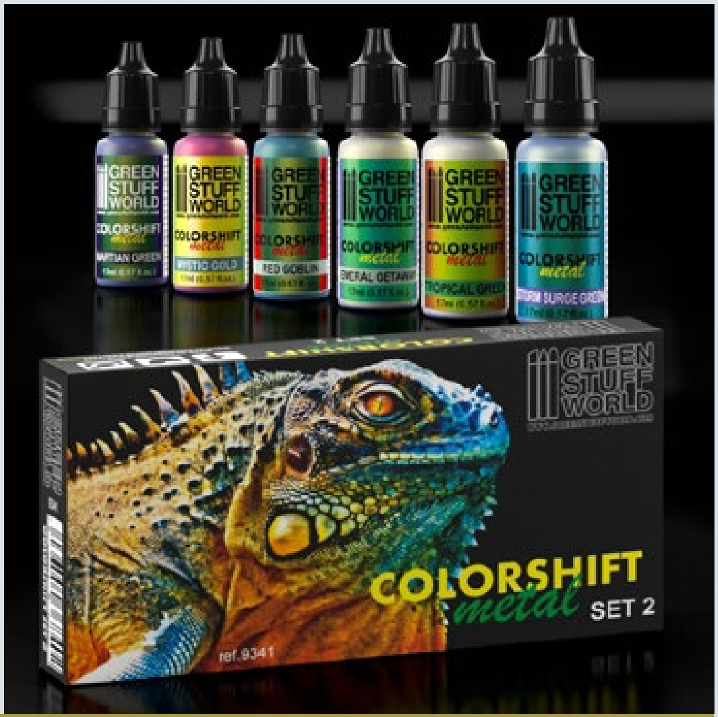
NEBULA COPPER
CELESTIAL AZURE


GREEN STUFF WORLD
COLORSHIFT metal
SET 2
ref.9341
MARTIAN GREEN
MYSTIC GOLD
RED GOBLIN
TROPICAL GREEN
STORM SURGE GREEN

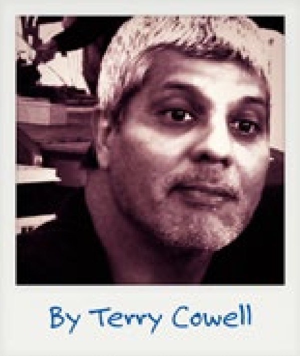
Green Stuff World's Chameleon Acrylic Paints

Details

Price/Set:	€24.95
Price/Pot:	€4.15
Features:	17ml pots
	Airbrush compatible

Available from

www.greenstuffworld.com



By Terry Cowell

One of the common questions we receive at HQ is which are the best paints to use? Often the answer is in the properties you require to suit your needs. Although in my opinion, some paints are superior to others; a measure of the properties is a good way of distinguishing one paint from another; things such as surface tension, pigment quality, ability to mix with other paints, etc. All are an indication of the quality itself, so I was really pleased to have the opportunity to analyse these sets because they are very different from anything I have reviewed previously. I have quite an extensive collection of paints and while having an excessive amount of paints make no sense whatsoever, I can't help but get excited when something as new and different as this comes on the market! The idea here is that when you apply colour shift paints to a surface you will see the reflected colour change depending on the angle from which you view.

They advise that for best effect you paint over a black surface using an airbrush, but I decided the only way to do a complete test was painting using a brush and airbrush over black and white flat plasticard surfaces. I also applied the same paints to spoons to get a better idea of how they will react on the curved surface of a miniature.

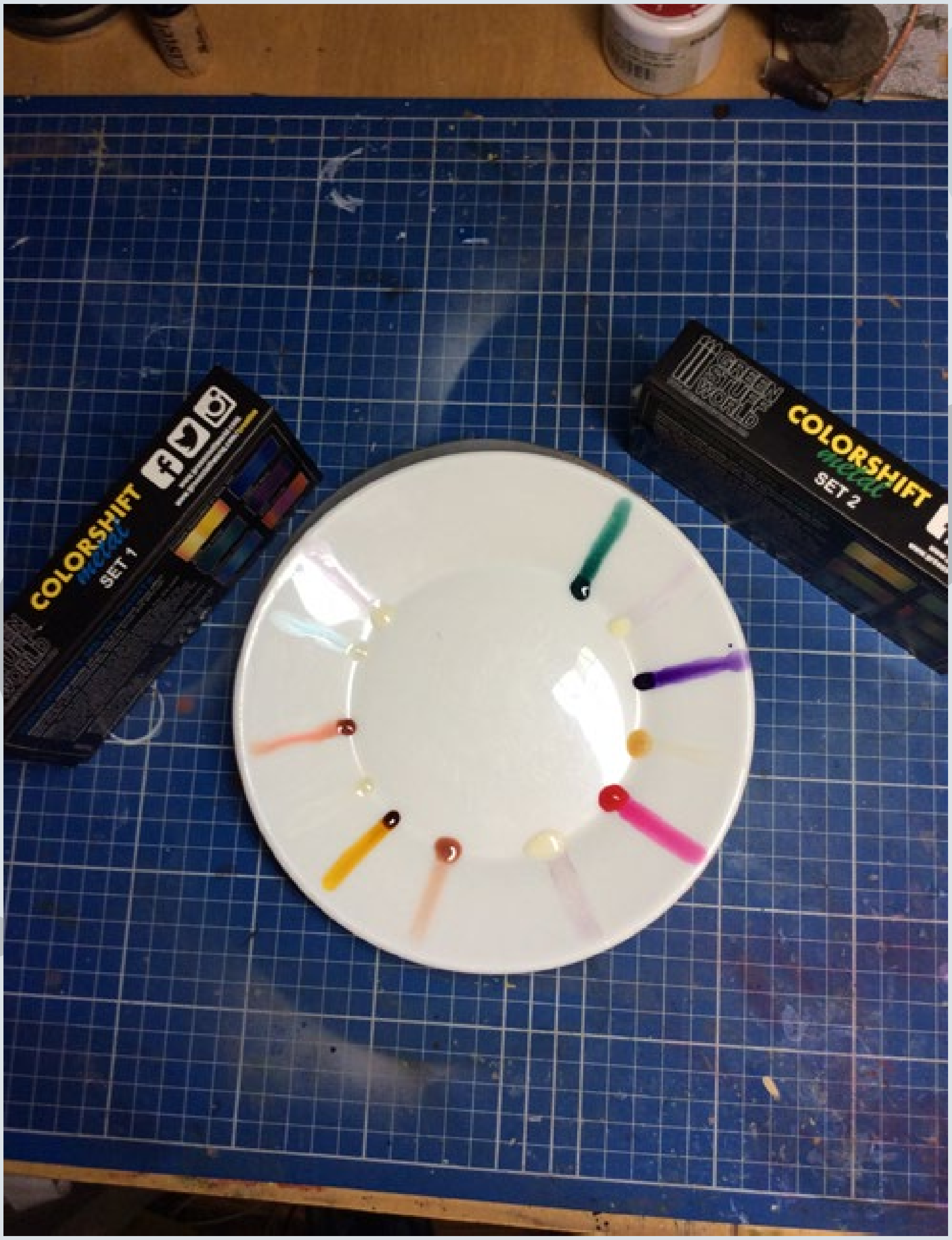
The paints, as previously stated, come in 17ml standard dropper bottles. The names won't always illustrate what you are looking at and there appears to be an element of Hogwarts wizardry at play. The Martian Green looks purple – the Toxic Purple looks white, while the Tropical Green looks creamy yellow. This is a pleasing start.

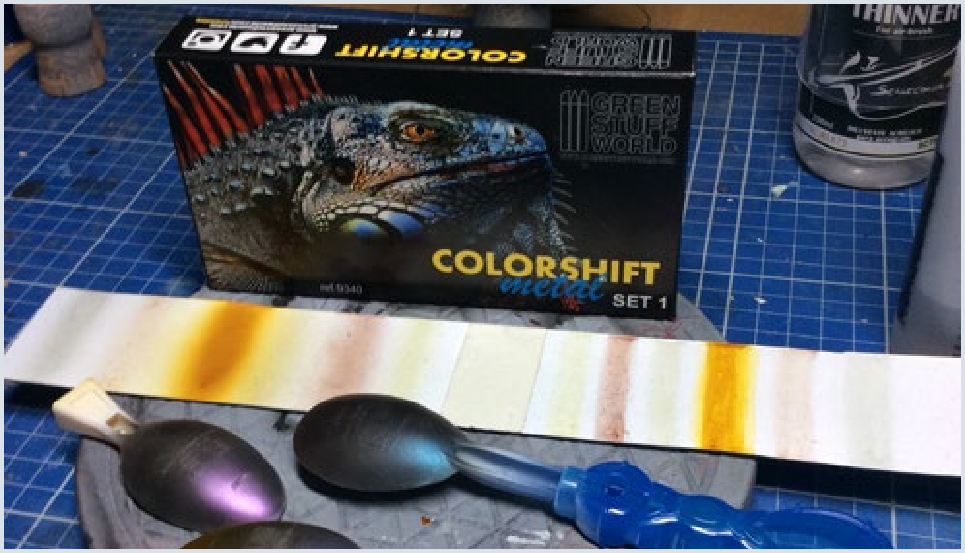
First, I played about with the paints on a plate to see how they would react to my brush, how easily they diluted and mixed with other paints. This is also a good way to measure the surface tension. I found that all paints had an artist friendly surface tension which demonstrated sufficient adhesion while retaining enough moisture to provide the working time and control required.

I mixed them first with other colour shift paints and then other popular brands. With other colour shift paints you get a pleasing spectrum of subtle colour changes and the shift element is retained. However, when mixed with other normal paints you will get some nice colour transitions, but the paint loses an expected degree of metal effect. That said, it does provide us the option to add it to other metallic paints to alter colour without sacrificing the metallic attribute; this is a new tool in the artist's box for certain.

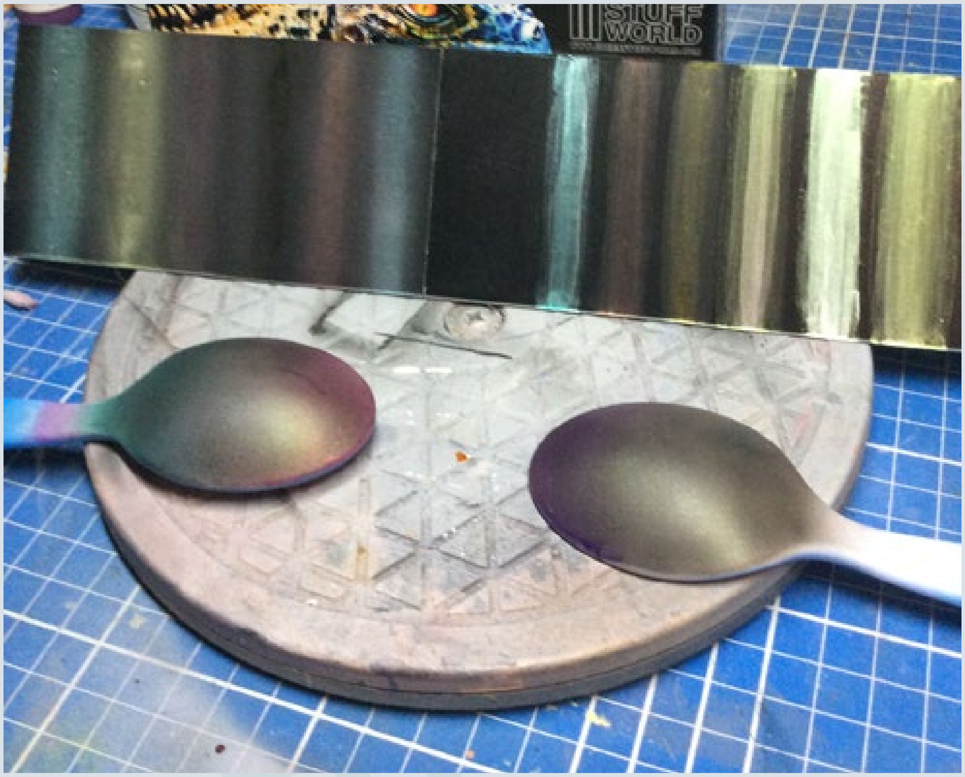
I then used an airbrush to paint strips on a white card with set 1 and the same card was used to apply stripes with a brush.

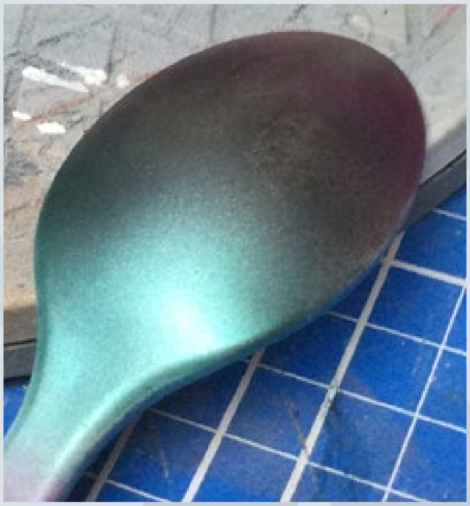
I found coverage to be satisfying with both an airbrush and brush, but I did limit each strip to 5 brush strokes and 5 passes of the airbrush. In this way I could see that some paints build up a solid colour faster than others. This isn't a positive or negative attribute, but merely illustrates the need to vary the application to accommodate the paints individually. The white strip resulted in some of the paints showing a minimal shift in colour while with others the shift was instantly noticeable. Some paints require only a slight shift in angle while others require the right angle to witness the shift in colour.

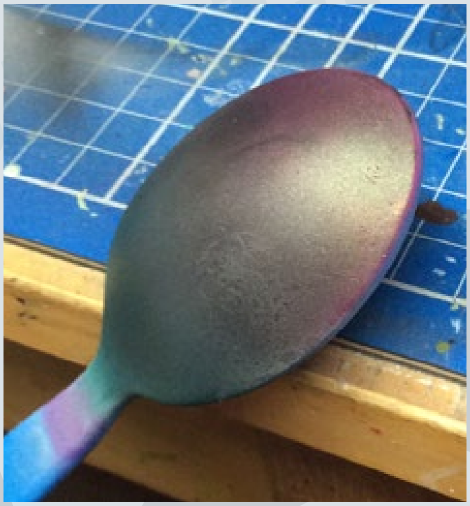


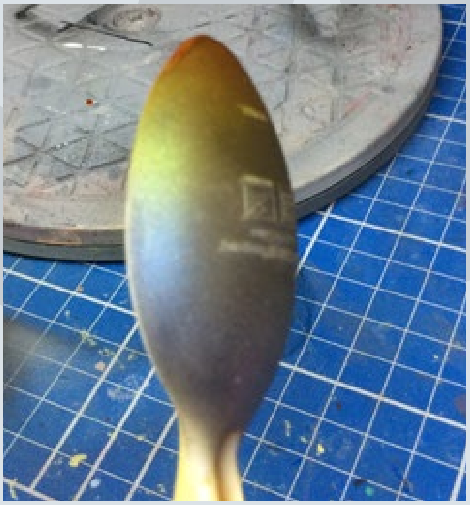


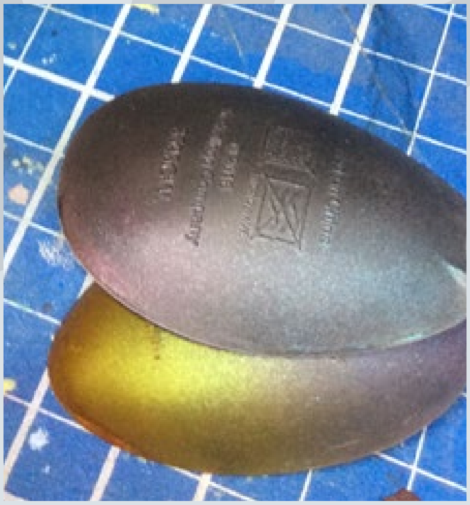
I repeated the same test on the black plasticard using set 2. The difference was significant. Coverage was easier, and every stripe only required a slight tilt to witness the colour shift. Dark colours absorb more light and this might have something to do with why the transition is more noticeable. The brush strokes on the black experiment can be seen after 5 strokes, so if you are using a brush you will need to layer until these are no longer visible. I definitely preferred the ease of coverage achieved using the airbrush.











My final test was painting some spoons to help me better judge how well the paint reacts over a curved surface. As you can hopefully see from my pictures, the results are very pleasing. This could easily be a space marine shoulder pad or the armour of a titan. I used 2 colours on each spoon and they blend beautifully giving you a very distinctive noticeable colour transition.

At first, I assumed the obvious--these paints would be an asset to table top gamers wanting to achieve a large interesting army in record time but having had the chance to experiment with them I would recommend that display painters also try them out. I can't wait to see one of our hobby's freehand specialists painting an intricate design that shifts in colour. This is genuinely a new product and a new tool in the box. If you want to learn more about application, they have some videos up on the website.

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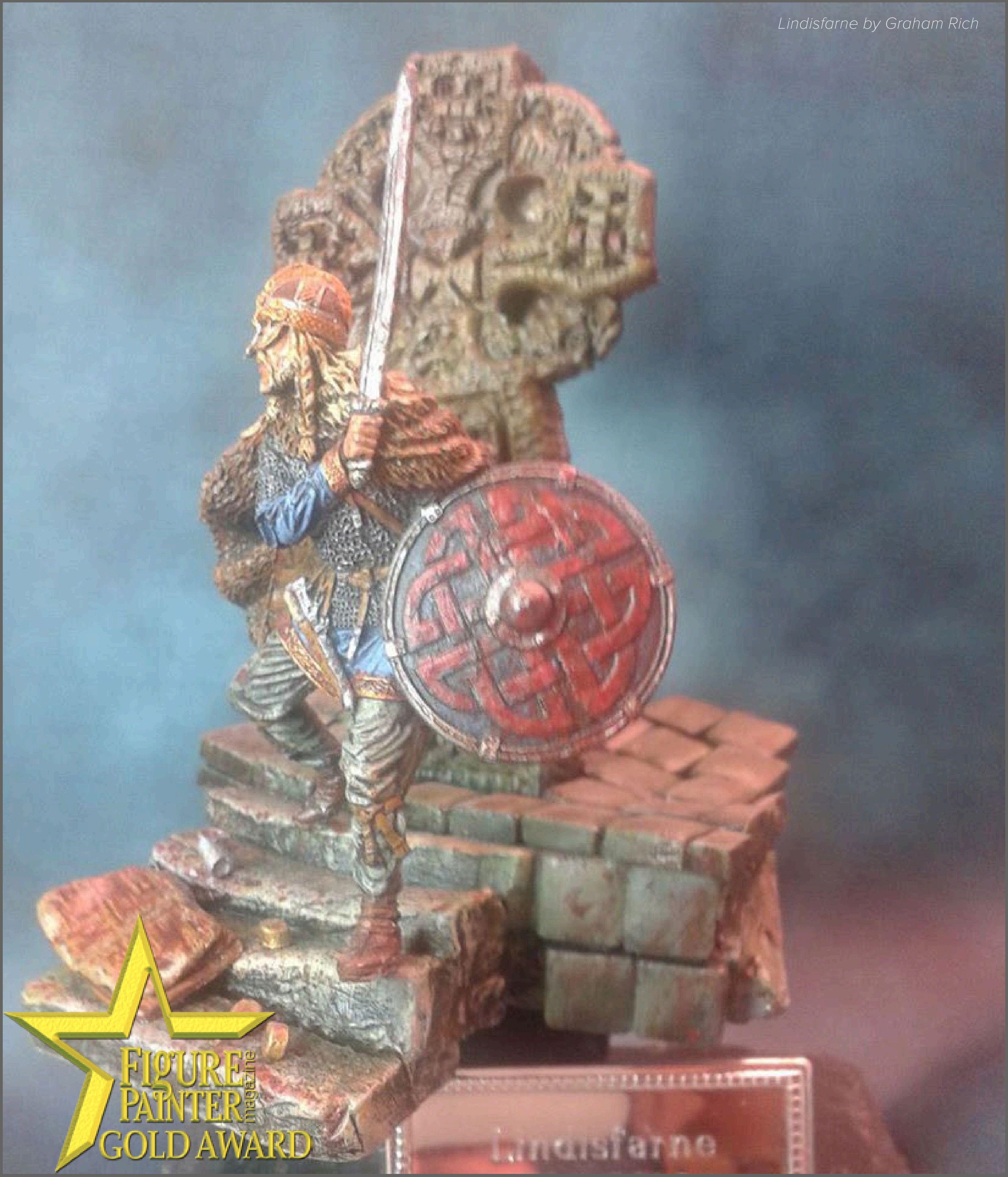
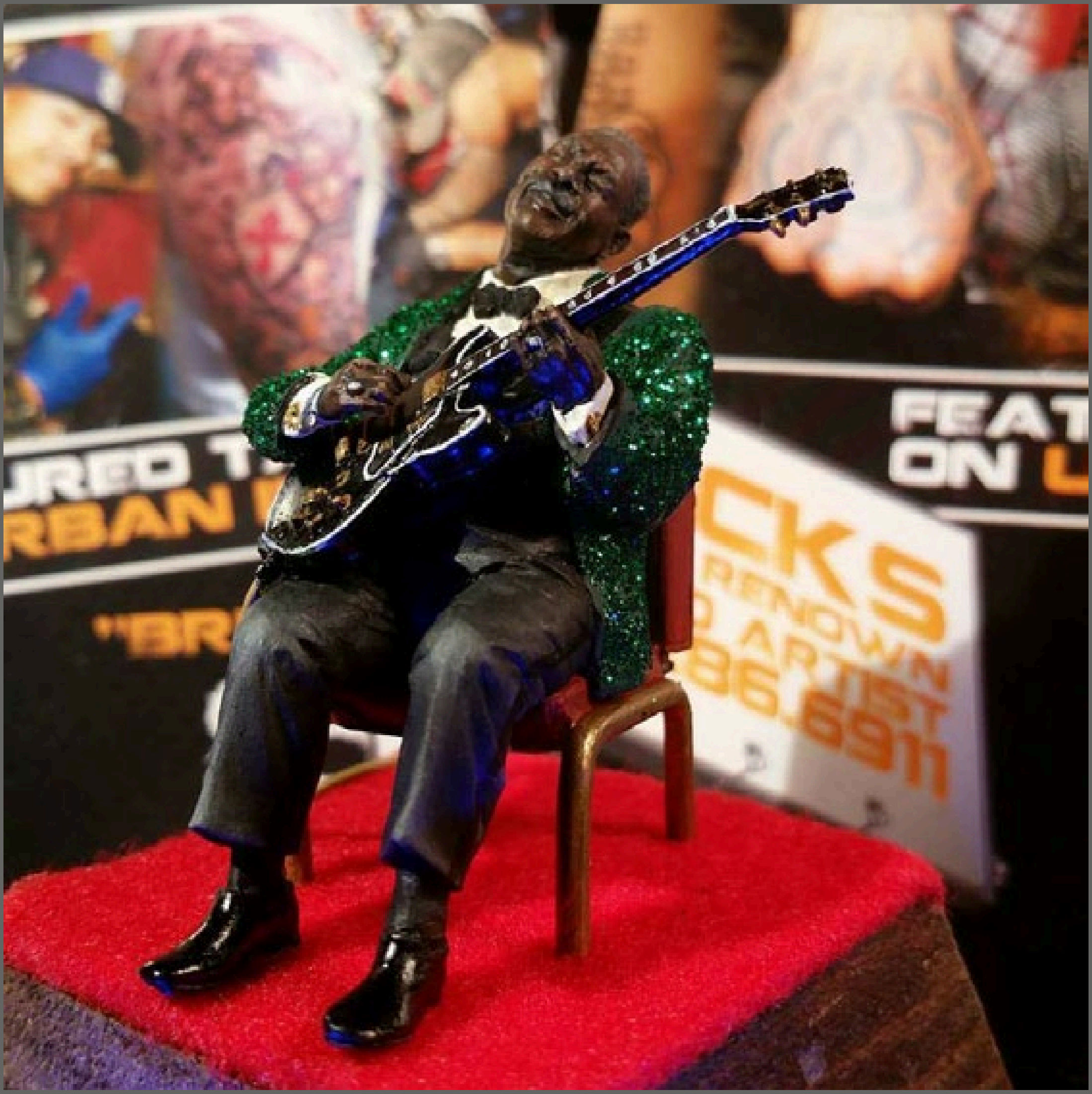


Lindisfarne by Graham Rich

FIGURE PAINTER magazine GOLD AWARD
Lindisfarne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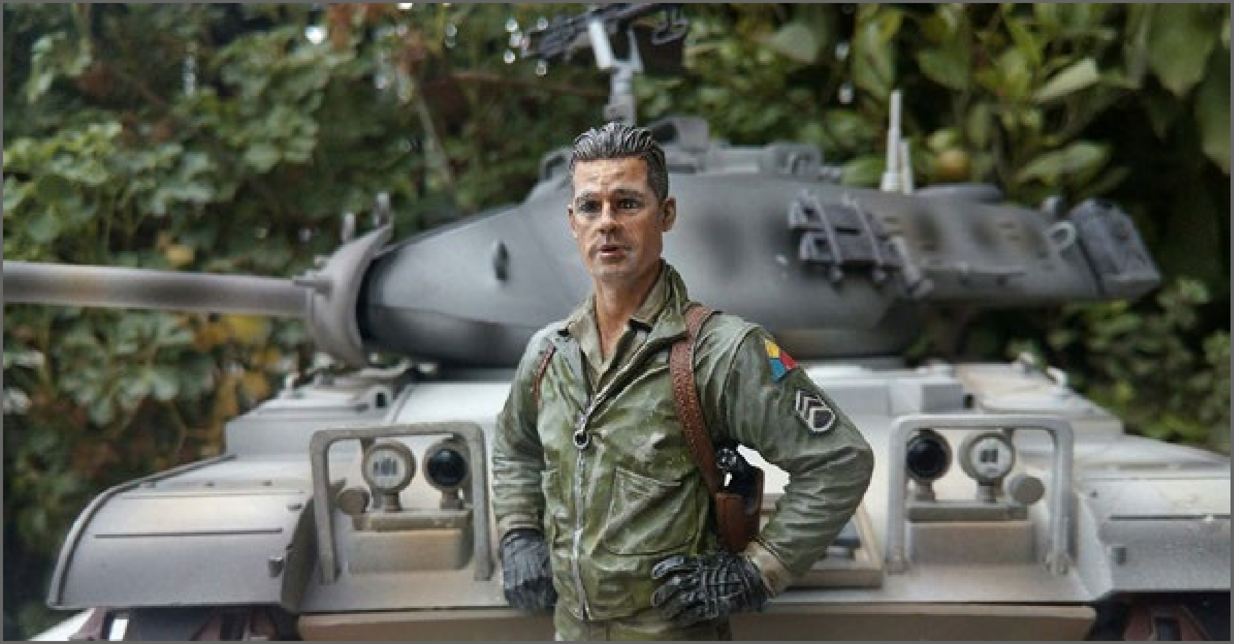

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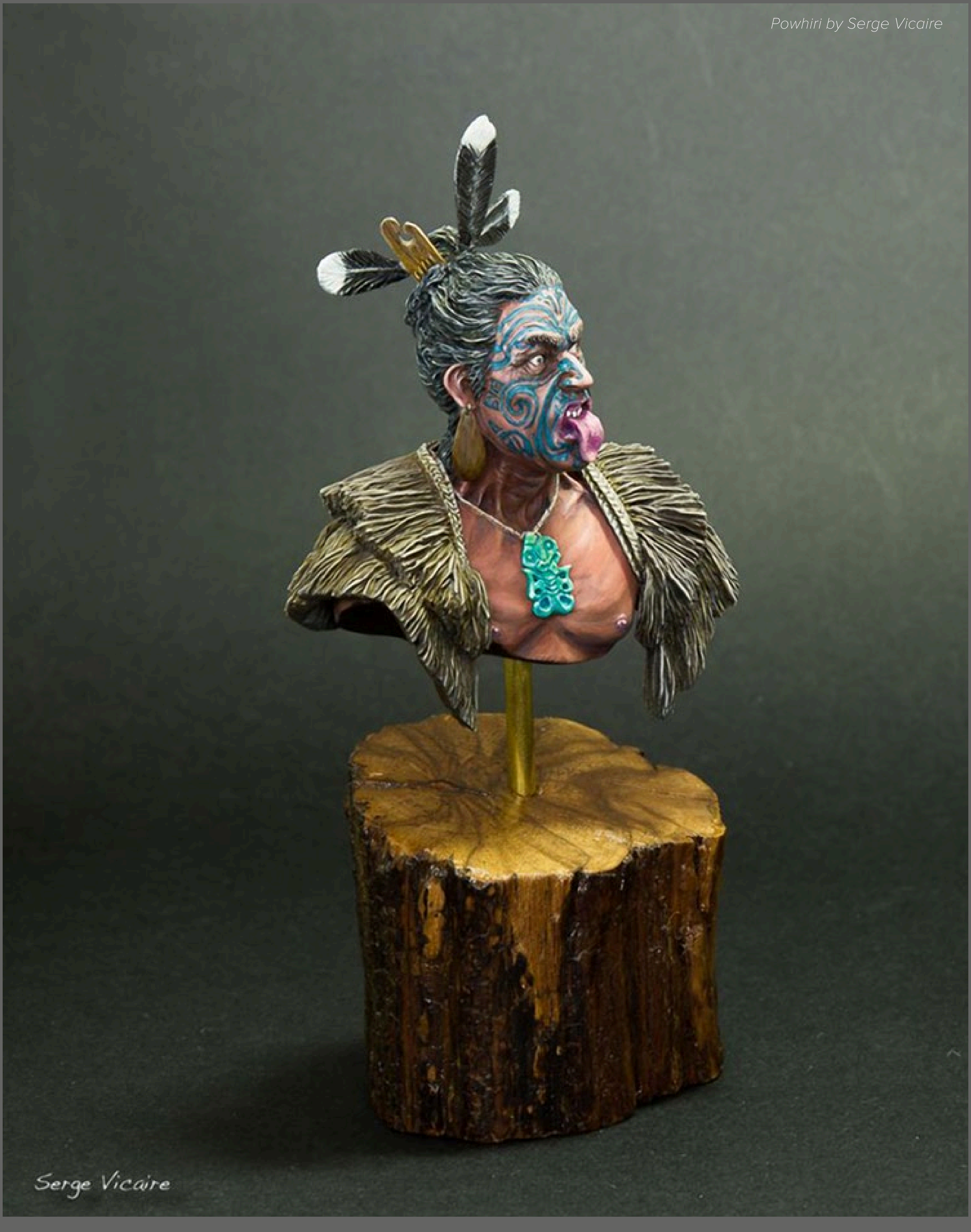

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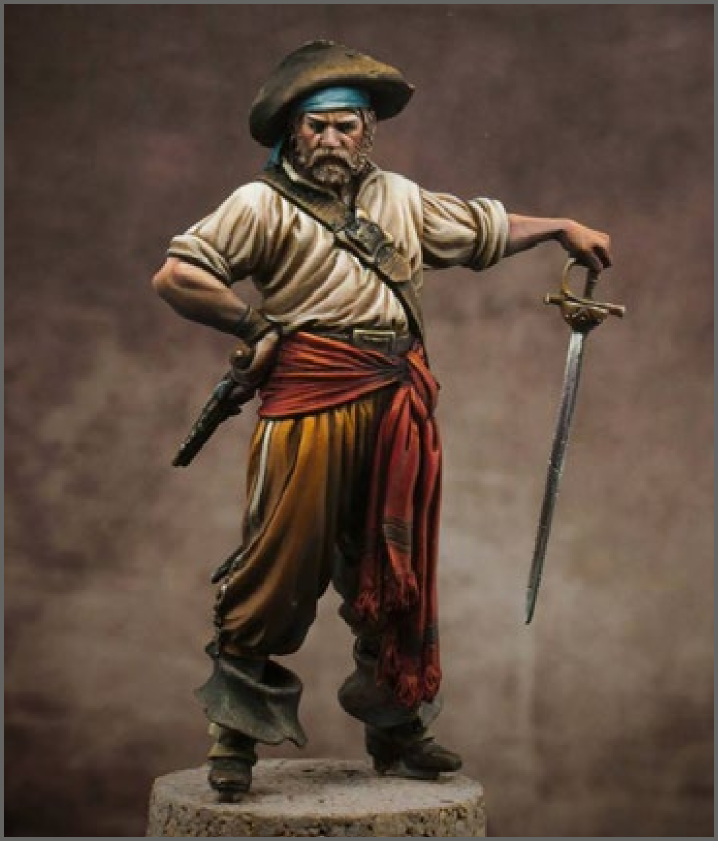
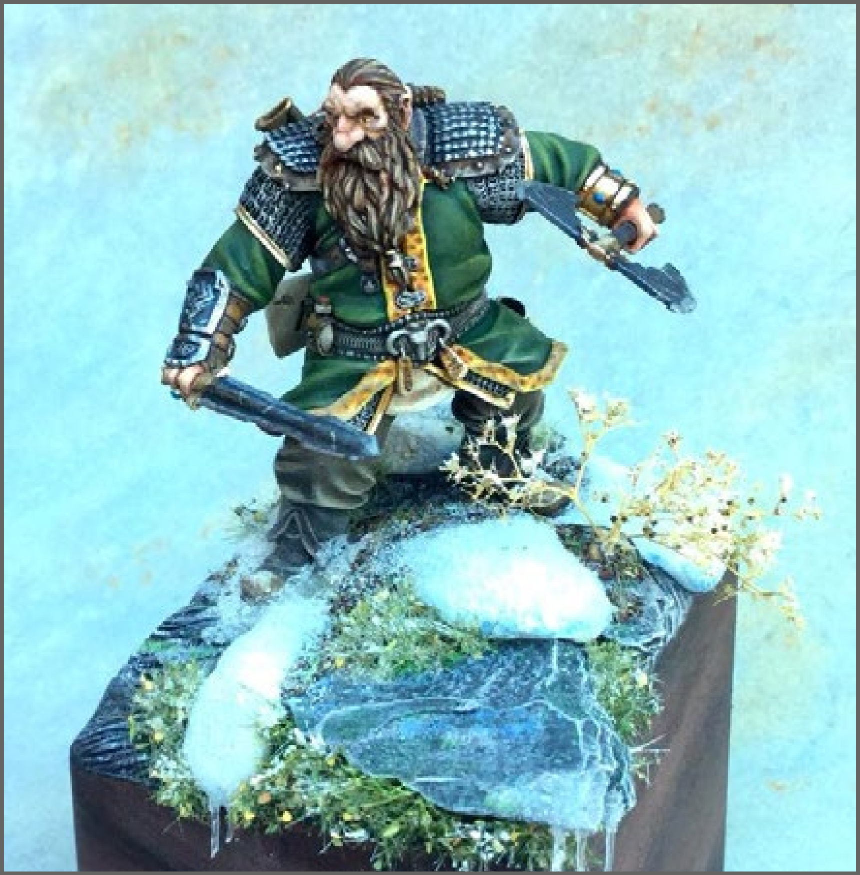


Buccaneer by Adrien Leloup



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